



LAHORE MUSEUM PUNJAB

N^o 1

A DESCRIPTIVE GUIDE TO THE DEPARTMENT OF ARCHÆOLOGY & ANTIQUITIES

BY PERCY BROWN, A.R.C.A., CURATOR

ILLUSTRATED

LAHORE
1908

PRICE
8 ANNAS



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LAHORE MUSEUM.

DAYS AND HOURS OF ADMISSION.

Winter Season.

October 1st to April 15th.

Week days	...	9 a m. till 5 p.m.
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April 16th to September 30th.

Week days	...	7 a.m. till 11 a.m. and 3 p.m. till 6-30 p.m.
Sundays	...	3 p.m. till 6-30 p.m.

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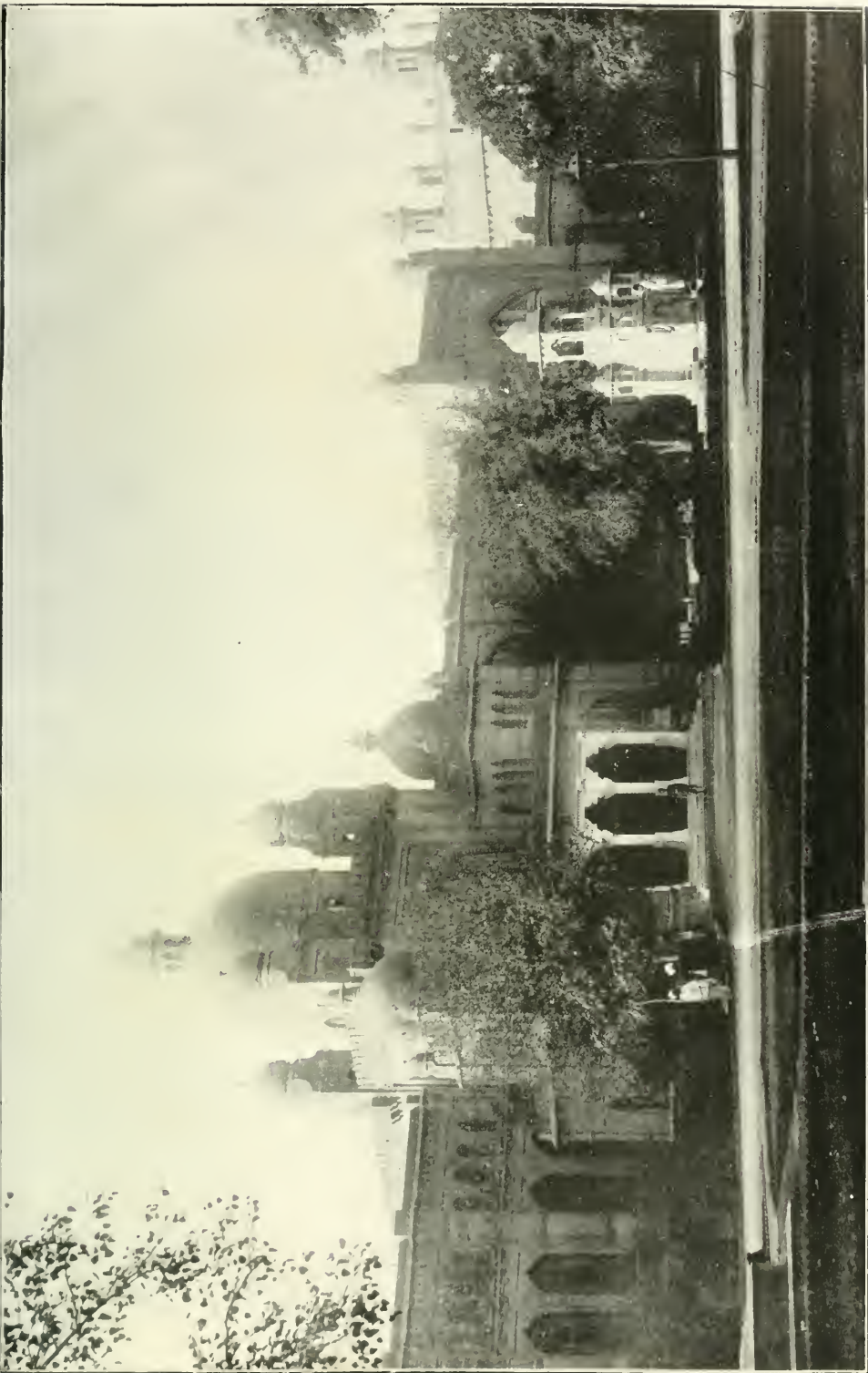
The first Monday of every month. Ladies only admitted.

Admission Free.

PERCY BROWN,
Curator.



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FRONTISPIECE.

The Museum, Lahore.

PREFACE.

587440/11245

 HIS little guide book has been prepared with the object of assisting the ordinary visitor to the Lahore Museum to understand and appreciate the valuable collection of objects displayed in the Department of Archæology and Antiquities of that institution. This Department contains the unique collection of Buddhist sculptural remains from the ancient country of Gandhára, and it is to put before the visitor a brief account of these sculptures, together with a more detailed account of the most striking examples, that this book has been compiled.

It does not profess to offer any special information for the use of the student, nor to advance any new facts or theories for the consideration of the expert. A more complete account will, it is hoped, be shortly forthcoming in the form of an exhaustive catalogue of the Gandhára sculptures,—the work of those fully qualified to undertake this task.

The compiler is indebted to many gentlemen for much valuable assistance in various parts of the present work : to Dr. Vogel, in connection with the notes on the Gandhára Sculptures, to Mr. Philip Parker and Mr. R. B. Whitehead with respect to the coins, to Mr. A. C. Woolner in classifying some of the inscriptions, and to Mr. Bruce Foote for information concerning pre-historic implements. Without the practical and ready help of these experts the production of this guide would have been a much more difficult matter.

It is proposed to shortly issue handbooks to the other Departments of the Museum.

P. B.

LAHORE :

February, 1908.

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AND

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This depicts one of the most interesting sculptures in the collection and about which more has been written than any other Gandhára fragment. Whom it represents is a matter of much discussion, and many theories and suggestions have from time to time been brought forward. It has been entitled variously "Statue of a King," "Indo-Scythian King," "The King of Yaksa," etc., but more probably represents "Kubera," the Indian god of wealth. The pose, the modelling of the features, the attendant figures, the costume and other details render this sculpture worthy of very careful study.

„ IV.—Stúpa from Sikri, Yusufzai (Stand H.) ...	10
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This is an illustration of one of the most complete pieces of sculpture in the Museum. It is a "Stúpa" excavated at Sikri, Yusufzai, and was presented to the Museum by Sir Harold Deane. It contains sculptural representations of 13 of the most important incidents in the life of Buddha.

„ V.—Gandhára Statue from Sikri, Yusufzai, "Fasting Buddha" (Wall case D. Compartment IX, No. 2099.)	12
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This represents one of the most remarkable sculptures hitherto discovered, and is usually entitled "The Fasting Buddha" (2099). It depicts the great reformer after

Plate No. *Facing page.*

his 49 days' fast and is a most realistic piece of carving. Here Buddha is shewn in the last stage of emaciation, bones and veins being most carefully indicated, the beard also having been allowed to grow. This sculpture was found in a niche high up on the back of the monastery from which most of the Sikri sculptures were excavated. The hands had been broken off, but they were subsequently recovered from the debris.

Plate VI —Gandhára Sculpture—the Goddess Athene.
(Stand G. No. 7) 14

This sculpture is usually referred to as the goddess Athene. It is a helmeted and armed female figure, attired in a costume of Grecian character.

„ VII.—Three Gandhára Sculptures 16

This plate depicts three small fragments of sculptures, obtained from three different places in Gandhára :—

No. 1 (2118) was excavated at Sikri (Yusufzai), and was evidently a kind of supporting figure or caryatid to some small architectural feature or even the corner decoration to the pedestal of a large statue. It appears to be a representation of Hercules, and is remarkable on account of its strongly marked Greek character.

No. 2 (865) from Jamálgarhi is also reproduced here on account of the classic influence shewn in this specimen in the general arrangement of the drapery. This very mutilated fragment is probably a duplicate of sculptures Nos. 2100 and 1625 as there are indications of a much broken figure of a child clinging to the left shoulder of this female. The photographs unfortunately do not give a very good idea of the beauty and charm of these two pieces of carving.

No. 3 (461) is interesting on account of the armour borne by the two soldiers depicted in this scene.

<i>Plate No.</i>	<i>Facing page</i>
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An illustration of two characteristic Gandhára sculptures:—

No. 1 (566) is the upper portion of a capital of the Corinthian order. The Acanthus leaf scrolls and volutes are distinctly Greek, while in the centre will be noticed a miniature figure of Buddha. This is probably one of the best examples showing the striking juxtaposition of classic and Indian features underlying many of the Gandhára sculptures.

No. 2 contains a curious form of the Greek honeysuckle, so characteristic an element in classic decoration. The Erotes depicted on this stone are also of decidedly Western origin.

„ IX.—Jain and Brahmanical Sculptures	20
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This shows three sculptures from the Jain and Brahmanical collections in the Museum:—

Nos. 1 and 3 are sculptures in the Jain style, the former from Múrti, Jhelum District, and the latter from Pinjour, Ambála District, Punjab.

No. 2 is a Brahmanical carving from Pinjour, and represents the dalliance of Shiva and Párbati. It has evidently been purposely mutilated by some iconoclast.

„ X.—Inscribed Stones	24
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This is a reproduction of a number of inscribed stones selected from the Museum collection:—

Nos. 1, 2, 4, 5 and 6 are specimens of unknown inscriptions obtained by Sir Harold Deane.

No. 3 is Tibetan writing.

No. 7 is an inscription in Bráhmī characters.

<i>Plate No.</i>	<i>Facing page</i>
No. 8 is bilingual, written in Arabic and Nágari characters.	
Nos. 9 and 10 are also Nágari scripts.	
No. 11 is a Páli inscription written in Kharoshthi characters.	
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BIBLIOGRAPHY.

THE following books and pamphlets, bearing on the various collections in the Department of Archæology and Antiquities, are in the Museum Library. They may be consulted on an application being made to the Curator :—

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L'Art Gréco-Bouddhique du Gandhára, by A. Foucher.

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Reports on Buddhist Explorations in the Pesháwar District, by Lieutenant C. M. Maxwell.

Early History of India, by Vincent A. Smith.

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Part III—Græco-Bactrian.

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The Rupees of the months of the Iláhi year of Akbar, by C. J. Rodgers.

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Jehángír's Mohurs and Rupees, by C. J. Rodgers.

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The Coins of the Máhárájás of Kángra, with a plate, by C. J. Rodgers.

Copper Coins of Akbar, with two plates, by C. J. Rodgers.

A Find of Coins struck by Ghazni Sultáns in Lahore, by C. J. Rodgers.

Notes on a List of Silver Coins of Aurangzeb, Alamgír, by C. J. Rodgers.

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The Coins of Ahmad Sháh Abdáli or Ahmad Sháh Durráni, by C. J. Rodgers.

The Square Silver Coins of the Sultáns of Kashmír, with three plates, by C. J. Rodgers.

Some Copper Coins of Akbar found in the Kángra District, with two plates, by E. E. Oliver.

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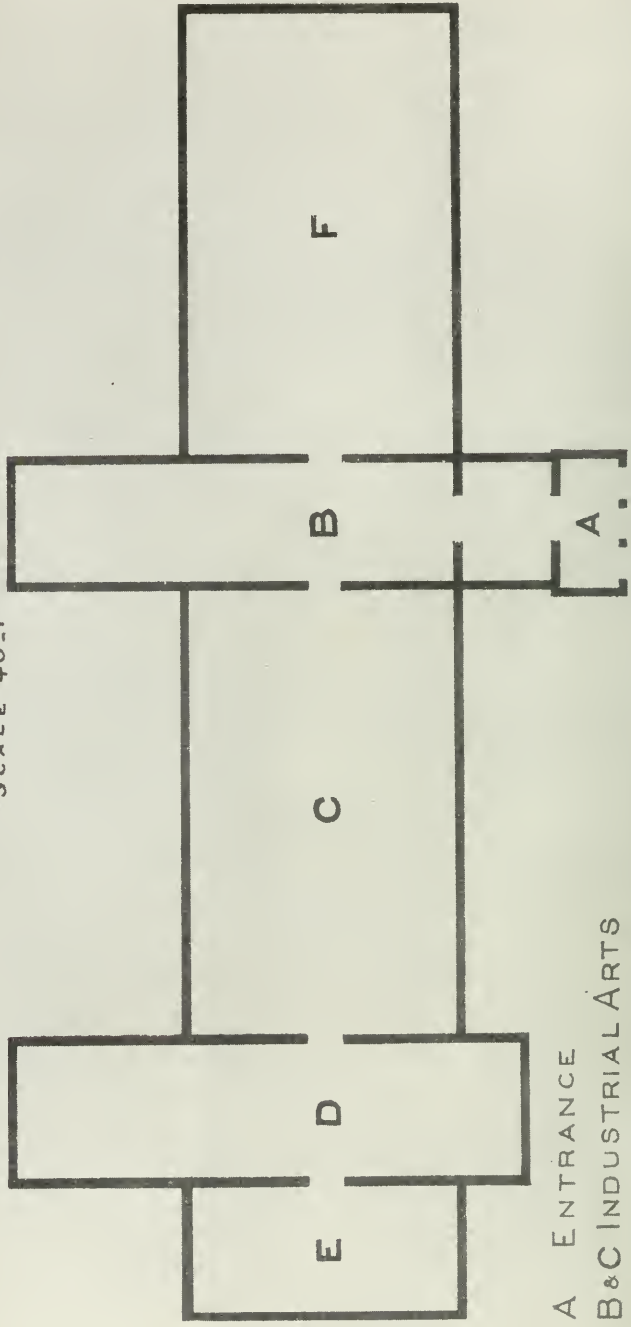
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On the Coins of the Pathán Sultáns of Hindústán, by Edward Thomas.

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PLAN OF THE
LAHORE MUSEUM

SCALE 40=1"



- A ENTRANCE
- B&C INDUSTRIAL ARTS
- D ARCHÆOLOGY & ANTIQUITIES
- E OFFICE & SALE ROOM
- F ECONOMIC PRODUCTS, NATURAL HISTORY &c.

INTRODUCTION.

History of the Museum.—In 1864, as the outcome of a movement in the Punjab towards the development of local arts and industries, the First Punjab Exhibition was held. For the adequate display of the vast number of exhibits which it was anticipated would be sent, a special building was erected in Lahore in the vicinity of Anárkali. This has now become the Public Market. On the close of the Exhibition, a feeling was entertained that, before the exhibits were dispersed, an effort should be made to retain some of the more important specimens in Lahore, to be kept as a permanent collection. This proposal was put into effect, a large number of agricultural and forest products, together with numerous examples of the arts and manufactures of the Province, were made over to the local authorities and allowed to remain in the exhibition building. Mr. B. H. Baden-Powell was put in charge of this collection, and under his enthusiastic control this small beginning expanded to such an extent that it shortly assumed sufficient importance to entitle it to be called the Lahore Museum.

For twenty-six years the collection was maintained in this temporary building, which was designated by the people, the "Ajaib Ghar" or "House of Wonders." In 1887, as the result of a public subscription to commemorate the Jubilee of Her late Majesty Queen Victoria, the present building was commenced, the foundation-stone being laid in 1890 by His Royal Highness the late Prince Victor. Mr. Lockwood Kipling, C.I.E., who was then Curator of the Museum, drew out the designs, and in this he was assisted by Bhái Rám Singh, now Vice-Principal of the Mayo School of Art, Lahore. On the completion of this building in 1894, the whole of the collections, which had by this time more than outgrown the limited accommodation originally allowed for them, were transferred to their present location. Since that date the work of fitting up the Museum with suitable glass cases, and the arrangement and classification of the specimens according to the most approved methods has been taken in hand and is now nearing completion.

Attendance —From its inauguration there has never been any doubt as to the popularity of the Museum amongst all classes of people, and the following figures for the last

five years will serve to indicate that the interest taken in the institution by the general public is on the increase :—

Annual attendance—

1901-02	...	...	...	...	222,995
1902-03	...	...	...	...	253,575
1903-04	...	...	...	...	246,554
1904-05	...	...	...	...	274,297
1905-06	...	...	...	...	315,040

Zenāna Day.—In 1901 a “Zenāna Day” was instituted, the Museum being reserved exclusively for ladies on the first Monday of every month. On these days a special staff of female attendants is employed, and the services of a Lady Superintendent have been retained to instruct the visitors with regard to any special points on which they may require information. This departure has been greatly appreciated by the Indian community generally as the numbers registered since its inauguration indicate.

Annual Zenāna Day attendance—

1901-02	...	...	...	...	1,392
1902-03	...	...	...	...	2,344
1903-04	...	...	...	...	2,939
1904-05	...	...	...	...	2,624
1905-06	...	...	...	...	3,946

Classification of the collections.—The objects in the Museum have been divided broadly into three departments,—(1) the Department of Archæology and Antiquities, (2) the Department of Industrial Arts, and (3) the Department of Economic Products, Geology, Natural History, &c.

The Department of Archæology and Antiquities, with which this guide book deals, has been sub-divided into the following collections :—

- (a) Sculptures.
- (b) Inscriptions.
- (c) Pre-historic implements.
- (d) Coins.
- (e) Antique jewellery.

All the specimens under these heads, with the exception of the coins, are displayed in the large room designated the Sculpture Gallery. The coins are arranged in small cabinets kept in three wall safes in an inner room, and may be seen on an application being made to the Curator. This collection is considered of too valuable a nature to be displayed in original, but a series of electrotype reproductions of representative examples have been obtained and are displayed in frames in the Sculpture Gallery for the benefit of the general public.

SCULPTURES.

THE GANDHARA SCULPTURES.

By far the most valuable stone carvings in the Sculpture Gallery are those which have been obtained within recent times from a country on the North-West Frontier of India, called by early writers Gandhāra. They number about 2,500 pieces, and will be found displayed in all the wall cases, on the end walls and on the stands in the centre of this gallery. These sculptures have been described by different writers under a variety of names, such as Græco-Buddhist, Aryan, Indo-Greek, Indo-Bactrian and Græco-Bactrian, but as they were found almost exclusively on the site of the ancient country of Gandhāra, the best authorities consider they may be most suitably designated by the place of their origin.

Geographical position of Gandhara.—A reference to a map of the North-West Frontier of India will show that from the city of Peshāwar, in a northerly direction, lies the district of that name together with three adjacent tracts of country named Swāt, Buner and Bajaur. The region occupied by these districts at the present day corresponds to a country which existed for some centuries before and after the dawn of the Christian era known as Gandhāra. In its palmiest period Gandhāra is believed to have included the great city of Taksila in the Rawalpindi district. In those days it must have covered approximately an area of less than 150 miles from east to west and 100 miles from north to south.

Within this comparatively small extent of country have been discovered, during the last 70 years, a great number of sculptured fragments of such a peculiar type and of so composite a nature as to arouse the interest of archæologists in all parts of the world.

History of Gandhara.—The history of Gandhāra is fragmentary. The country of the Gandharīoi, Gandharæ and Gandharītis is mentioned by Herodotus, Hekataios, Ptolemy and Strabo. The Gandharīoi furnished a contingent to the army of Darius in the invasion of Greece

(B.C. 490). Through the northern portion Alexander led his army into India (B.C. 326), and in the following century, on the rise of the Græco-Bactrian kingdom, Gandhāra was included in it. At the death of Alexander, that conqueror's Indian possessions fell to the lot of Seleukos, king of Syria, who, convinced of the difficulty of retaining these outlying lands of his vast empire, ceded his Indian provinces to Chandra Gupta, king of India (B.C. 318).

About a century later arose one of the most striking figures in Indian history, king Asoka, who, having made Buddhism the state religion of his dominions, sought to procure an entrance for it into the neighbouring states. In the year B.C. 246, therefore, we learn that he despatched a Buddhist mission to Gandhāra. Apparently about this time this country had become more or less of an independent kingdom, for the leader of the mission found it ruled by a savage "Nāga" king, named Aravala. After strong opposition, however, the Buddhist missionaries succeeded in converting the king and the whole population to their religion.

Then for four centuries (240 B.C. to 160 A.D.) Gandhāra existed as one of the strongholds of Buddhism, and the people appear to have been most fervently devoted to their religion. Every town of note maintained in its vicinity some monastic institution, shrines and temples were built in every suitable locality, and important religious establishments flourished in many places. The number and richness of these buildings can be faintly realized by a glance at the large quantity of elaborately carved fragments to be seen in the Museum. Similar collections of sculptures in other Museums, added to those that have been destroyed by accident or time, and those that are still coming to light, may give some idea of the extent of the architecture, the exuberance of the art, and the intensity of religious feeling that existed in these parts during the early centuries of the Christian era.

Its Decline.—With the dawn of the sixth century however, a change seems to have come over the people of Gandhāra. In 515 A.D. the country suffered severely at the hands of a Hun king, Mihirakula (or Mihixagula), who killed the Buddhist patriarch and massacred the priests. From the effects of this catastrophe the country never seems to have recovered, for a century later the great Chinese traveller Hiuan Tsiang, passing through the country reports that he found the religion on the decline. A temporary revival appears to have taken place in the eighth century, for we

then hear that the ruling princes zealously patronized the monks. This however was only for a time; Buddhism gradually sank into decay, and as a religion ceased to exist. The shrines became neglected, the monasteries deserted, and the people finally fell back into the older and better understood cult of Brahmanism, which they had never altogether forgotten. After this came the dark ages of Indian history, and little is known from contemporary chronicles of what was happening in these parts during the ensuing centuries of time. Change and decadence must, however, have been the portion of most of these one-time flourishing countries, for, when they were visited by European travellers in more recent years, all these wonderful buildings that art and religion had raised with such devotion and skill were mounds of earth and rubbish hardly distinguishable from the surrounding country. Such are the brief outlines of the rise and fall, decay and final oblivion of this interesting country. All that remains now of the powerful kingdom of Gandhāra are heaps of broken stones and carved fragments scattered throughout the various Museums of India and Europe.

Discovery of the Sculptures.—The history of the discovery of these sculptures is worthy of record. The rich antiquarian remains of the Kabul Valley and Indian Frontier were brought to notice during the years 1830—1840 by Mr. C. Masson, Resident in Kabuls, Dr. Honigberger, General Ventura and Captains Court and Cautlay. The Punjab having come under British rule in 1849, a wider scope was afforded to investigations. The ancient sites of the North-West Frontier became accessible and soon yielded numerous sculptures which have in various ways reached our Museums. Unprecedented disasters overtook the first attempts to bring these remains to the notice of scholars in Europe. In 1866 the late Sir Clive Bayley, having obtained the first collection from a site named Jamalgarhi, deposited these in the Crystal Palace, London, for exhibition, where they were destroyed by fire, and this before they had been even photographed. In 1885, General Cunningham shipped a large and important collection to England, which was lost in the steamer *Indus* off Ceylon. The attention of those interested was, however, about this time directed towards arranging for their display in India.

In a memorandum written in 1883, Major Cole, Curator of Ancient Monuments in India, recommended that the sculptures that had been excavated during that year should be deposited in the Lahore Museum. Apparently some

considerable consignments of these sculptures had already found their way to Lahore, as the Curater complains that those previously sent were being displayed without any system of arrangement. It may be noticed in passing that these are no doubt that very large part of the present collection, about which no records exist and whose find-spot is absolutely unknown. They are displayed in wall cases A and C and on the end wall marked B. A number of hard things have been written and many more said with regard to the unscientific methods that were employed in the early days of these excavations, and the fact that 700 valuable pieces of carving were deposited in the Museum without any note as to their origin speaks for itself. When, however, the unsettled state of the country from which these remains were obtained is taken into consideration, and that self-preservation more than excavation occupied the minds of the explorers, one cannot but remark that the laborious work of transporting these delicate pieces of carving from their original resting place over the many miles of road and rail to Lahore, much of the way without the more recent conveniences of conveyance, was a distinctly praiseworthy undertaking.

With Major Cole in 1883, the exploration of these mounds on more systematic lines was initiated, and since that date records with plans and other details of any excavations that have been made from time to time have been carefully kept. Intimately connected at different times with the uncovering of these sculptures may be mentioned the names of Lieutenant Maxwell, who worked at Karamar Hill, Major Maisey, at Dargai, Lieutenant Crompton, at Jamalgarhi, and Lieutenant Martin, at Chársada. But the greater part of the Museum collection is due to the Hon'ble Lieutenant-Colonel Sir Harold A. Deane, C.S.I., who as Political Agent of Dir, Swat and Chitral had special opportunities of preserving these sculptures and placing them in safe-keeping. At least 350 of the most important of the Gandhára remains in the Museum have been obtained through the labours of that officer.

Distribution of Sculptures amongst the various Museums.—To the detriment of their proper study, the results of the excavations that have been made in the country of Gandhára have not found a resting place in one particular Museum. A large number of sculptures that were obtained by the Government of India from the Yúsufzai District were distributed among the various Museums of India. The largest collections are to be found

at Lahore and Calcutta, numbering respectively 2,500 and 1,200 pieces. About 40 sculptures are in the Victoria and Albert Museum, Bombay, 10 in the Madras Museum, and 29 in the Rangoon Museum. Numbers have from time to time been acquired by private individuals, and some have found their way to the British Museum, the Berlin Ethnographical Museum, the Louvre, Vienna Museum, Edinburgh University, &c.

Probably one of the most interesting collections is to be seen in the mess room of the "Guides" at Mardan. This is a military station, the head-quarters of the regiment, and on the branch line of railway from Nowshera to Dargai. The sculptures are partly built into the walls of the rooms.

Sites from whence the Sculptures were obtained.—The sculptures have been found in numerous places within the area previously indicated. The principal sites are the localities now known as Jamalgarhi, Takhti-Bahi, Sahr-i-Bahlol, Sikri, Dargai, Chársada, and the hill of Karamár. The excavations conducted on these sites show that the actual edifices consisted mainly of two kinds, stûpas or shrines and vihâras or monasteries.

The word "stûpa" (Páli, *thupo*; Anglo-Indian, *tope*) is applied broadly to any mound or tumulus. It refers usually to a domical structure, solid throughout, with occasionally a small chamber in its interior for the reception of some sacred relic of a saint. Sometimes a *stûpa* was erected as a memorial on a spot consecrated by some remarkable event in the life of Buddha. The *stûpa* from Sikri, one of the most striking objects in the Sculpture Gallery, is of course only the lower portion of one of these shrines, the dome (*garbha*) surmounting this having been destroyed. In Case C., Compartment VIII, No. 390, is one of the most complete representations of a *stûpa* in the whole collection.

Vihâras were monasteries for the accommodation of monks living together in communities. They were primarily a collection of cells, more or less ornamental in design, and from the vicinity of these, most of the large and more important statues in the Museum collection were excavated.

Materials employed in the Gandhara buildings.—The stone used in building these edifices is a local one and known to geologists as hornblende schist. Judging by the numerous remains and traces of plaster of paris, this material also must have been used extensively in some portions of the buildings as a decorative medium. Although

much of it crumbled away on being exposed to the air, this plaster is of a very good quality as is testified by the numerous fragments in Case F, Compartment XVIII, and Case D, Compartment XIV. Many of these are in remarkably good condition.

Date of the Gandhara Sculptures.—The consensus of opinion of all authorities is that these sculptures were executed between the first and fifth centuries, A.D. Two facts in the carvings themselves point to this being the approximate period of their production, namely, the representations of Buddha, not found in early Indian art, and the constant use of Greek elements in the design; this latter gives a clue to the era during which this work was likely to be influenced by the Hellenic style. A more scientific proof, however, that the earliest buildings were commenced in the first century, A.D., is based on the few inscriptions found either in connection with these sculptures or on the same sites. One of these from Takht-i-Bahi refers to the 26th year of the reign of Gondophares, a ruler of the Indo-Parthian dynasty. The accession of this king, whose name is well-known in connection with the legend of Saint Thomas, is understood to have taken place in A.D. 21. The inscription therefore may be said to date from the year A.D. 47. The only room for doubt on this point is the possibility of some of these writings having been engraved at a date subsequent to the carvings on which they are inscribed, the sculptures and the inscriptions not being contemporary. The practice of super-imposing an inscription has been a common one at all times, and there are some evidences of this having been done in the case of one of the inscriptions in the Museum. The Gondophares inscription mentioned above is, however, not engraved on a sculpture, and thus the date on that stone may be considered as absolutely accurate.

With regard to the latest date at which the buildings of Gandhāra were erected, there is little doubt that the work did not extend beyond the fifth century, A.D. In the seventh century, as before mentioned, the Chinese traveller, Hiuan Tsiang, found the buildings in ruins, with clear traces of long decay.

Generally speaking, it may be accepted that the sculptures showing the strongest Greek influence are of the earliest date. Mention may be made of No. 2118, Compartment II, Wall Case D, and No. 865, Compartment VII, Wall Case F, which are purely Greek in their subject and treatment.

The sculptures of the later date are of a stiff and conventional character, and bear evidences that the art was losing much of its classic quality. The types of figures are more Indian, the drapery ceases to follow the form, and degenerates into a series of meaningless lines and flutings. The decadence of the style may be seen in many of the specimens, such as in Wall Case D, Compartment XVII, No. 1625.

General Style of the Gandhara Sculptures.—

One of the most interesting features of these sculptures is the composite character of their style. Consisting chiefly of a sculptural account of various incidents appertaining to the life of Buddha, a subject distinctly Indian, these remains display at the same time such a strongly marked Grecian feeling as to entitle them to be styled Indo-Greek.

Greek Influence.—A cursory analysis of this collection will reveal at once many striking Greek characteristics, and the influence of the Hellenic school of sculpture will be found in considerable evidence both in the figure subjects and in the architectural details. In the former, many indications of an intimate connection with Greece may be observed in the treatment of the draperies, and also in the types of figures, some of which are no doubt taken from Greek mythology. In wall case D, Compartment II, a very beautiful carving of a Hercules may be noticed (No. 2118), while on Stand G (No. 7) a representation of the Goddess Athene with helmet and spear is displayed. On many of the figures the nimbus will be observed, which is usually primarily regarded as a Grecian attribute, and one relief contains a representation of two soldiers bearing arms and armour of a distinctly Greek type (Case A, Compartment XI, No. 461). A closer inspection of the different figure subjects will reveal to the observer many other forms and features which will be readily recognized as of Hellenic origin.

It is however in what are generally known as the architectural details of the buildings that the strongest evidences of Greek influence are displayed. With that particular style of classic art known as the Corinthian, the architects of Gandhāra mainly identified themselves, and traces of this, the richest order of the Greeks, can be seen running throughout the whole collection. Consoles, dentils, pilasters, friezes and bases, of a classic order, will be readily recognized, but the most distinctive architectural feature of all, and one found in the greatest profusion, is a very fair copy of the Greek Corinthian capital. Many specimens of

this, in a more or less damaged condition, are to be found in the Museum collection, some with the well-known acanthus leaf most spiritedly rendered, others of a decadent type bearing no little resemblance to the degraded form this beautiful member took in the buildings of the later Byzantine period. In many of these Corinthian capitals an interesting and striking innovation, evidently an idea of the Buddhist sculptors, may be noted. In place of the rosette or similar floral detail, which forms one of the central features of the Grecian example, a little figure of Buddha has been introduced sitting or standing amongst the acanthus foliage.

Several attempts have been made at different times to identify in these sculptured fragments, traces of the other Grecian orders, with the object of proving that a similar growth and development of architectural style took place in Gandhára as in Greece. This however has only met with partial success, as no specimens of anything that can be safely said to be of the Doric order have as yet come to light, and only one rough and very archaic example of the Ionic. The later is to be seen in the Museum in the centre of the gallery and is made of some rough composition like concrete. The *volutes* may be easily recognized. Near this exhibit are some huge bases of pillars excavated at Sháh-ki-Dheri of a distinctly Corinthian profile.

Indian Influence.—Having examined the sculptures from a Greek point of view, a brief study may be made of their Indian characteristics. These are distinguishable throughout the whole collection, and may be said to consist broadly of two features,—(a) the subjects represented, and (b) the type of figure employed in illustrating these subjects. The sculptures depict almost invariably scenes in the life of the great Indian ascetic, Buddha, and with the few important exceptions, which are treated in the preceding paragraph, Indian types, draperies and general characteristics form the main features of the figures in these designs. Briefly, the whole motive of the buildings of Gandhára with their richly carved accessories was the sanctification of Buddha and the promulgation of Buddhism, the religion of India. The invasion of Alexander the Great, three centuries before, and the colonies subsequently founded by that conqueror, had no doubt temporarily influenced the manners and customs, arts and industries of these parts during the years that elapsed before and after the dawn of Buddhism. Strongly marked in some of the earlier Gandhára buildings, these traces, as the Greek influence died



out, became less and less distinct, and finally towards the zenith and decline of the Gandhára period, except for a few architectural details of a distinctly debased type, all Grecian feeling in the Gandhára buildings ceased to exist, and the style of work became as characteristic of India as the Buddhist religion.

History of Buddha.—As previously indicated the Gandhára sculptures so closely identify themselves with the religion of Buddhism and the life and works of the great Teacher himself, that a brief account of the history of this reformer may be acceptable to those who are making an acquaintance with the art and architecture of this period for the first time.

Buddha, or to call him by his individual and family name, Siddhártha Gautama (Siddhártha, lit. "who has reached his aim"), was born in the sixth century B. C. in a town named Kapilávastu, the capital of the domain of that name. The site of this town has been located in the Napal Terai, some 10 miles from the British border. It may be said to be situated about 100 miles north of Benáres, not far from the town of Gorakhpur in the United Provinces. Siddhártha Gautama's father, Suddhodana, was a chief of the tribe of the Sákyas, an Aryan clan, and ruler of the petty state of Kapilávastu. Siddhártha's mother was named Máyá. Born and reared in the lap of luxury, the young prince soon surpassed all his companions of his own age in bodily strength and mental capacity. When he was nineteen years old he was married to his cousin Yasodhará, the daughter of a neighbouring rája, and for 10 years lived the life of aimless pleasure usual to a man of his position. At the end of this period however, while driving to his pleasure grounds, a spirit appeared to him four times, in four different forms, as an infirm old man, as a sick man, as a corpse in a state of decomposition, and as an ascetic (freed from human wants). The sight of these, and the explanations he received from his charioteer Chandaka, raised in him the first thoughts of determination to renounce the world. He returned to his palace to find that his wife had given birth to a son, but, in spite of this additional tie, the resolution to give up everything became more acute, and that night he parted from his sleeping wife, mounted his horse Kanthaka, and secretly fled from the palace.

During the remaining 50 years of his life, Gautama lived as an ascetic, wandering about the country of Behár in Bengal, trying various forms of living and thinking, in an effort to attain "the only path of peace." For some time,

with a few associates, he gave himself up to the severest penance and self-torture, till his fame as an ascetic spread through all the country round about. Dissatisfied with the result of this, he one day left his companions and, wandering away, sat under a tree and debated with himself on the way of salvation. After a great mental struggle, in which his wavering faith was tempted by the delights of home and the charms of wealth and power, the religious side of his nature conquered, and he arose with renewed thoughts and feelings as "Buddha, the Enlightened One." From that time he not only did not claim any merit on account of his self-mortification, but took every opportunity of declaring that from such penances no advantage at all would be derived. Siddhártha Gautama came back to the world as Buddha, the Enlightened, to proclaim the way of salvation, victory over self, and love towards all creatures.

Throughout the remainder of his career he travelled about making converts, spreading his doctrine and establishing an order of monks who became the foundation of the later monasticism. During this time we see him vigorously supported by the royal courts, and his followers rapidly increasing, but it was not until years after that Buddhism was received as a separate religion.

In the year 477 B.C., at the age of 80, he fell asleep or, as the ritual of his followers puts it, he entered "Nirvāna," at a town called Kusinagara, about 120 miles north-north-east of Benáres, and within 80 miles of the place of his birth. Here his funeral was solemnized with great pomp and ceremony, the body being cremated and his relics distributed among the princes and cities of the district.

Such are the brief outlines of the birth, life and death of Buddha, whose example ultimately laid the foundation of one of the greatest religions of the East. Superstitions and traditions have interwoven the story of his life with many incidents and legends, some of which have survived to the present day.

Many of these stories are illustrated in the sculptures in the Museum collection; other stones in this gallery depict people connected with the great reformer's history, while most of the remainder are interesting on account of their architectural or ornamental character. The following list contains selections from the collection which are specially worthy of inspection.



Gandhara Statue from Sikri, Yusufzai (Fasting Buddha).

PRINCIPAL SPECIMENS OF THE GANDHARA SCULPTURES.

The large *stûpa* in the middle of the Sculpture Gallery, marked H.—This was excavated at Sikri, a site in the Yûsufzai country, by Major (now the Hon'ble Lieutenant-Colonel Sir) Harold A. Deane in 1889. It is only the lower part or drum of a *stûpa*, the upper part or dome having been destroyed at some previous date. Its chief feature is a series of 13 panels representing various scenes in the life of Buddha. Panel No. 12, showing Buddha being offered a cup of toddy by a monkey, a favourite scene in Buddhist art, and panel No. 3, depicting Buddha during his period of asceticism in the forest, are probably the most interesting. The cornice supported by consoles may be noted. (Plate IV.)

Wall Case D, Compartment IX, No. 2099.—This is without doubt the most striking sculpture in the whole collection. It represents Gautama during the time he was submitting himself to the severest privations, the period previous to his enlightenment. This carving, repulsive in its realism, tells its own story. It was excavated at Sikri in the year 1889, being dug out of a small niche high up on the outer wall of a monastery. (Plate V.)

On the left of the preceding sculpture is No. 2100, Compartment VIII, a female figure in which the western influence is most pronounced. She is accompanied by three children, one of whom sits astride on the right hip in Indian fashion, and which she is about to suckle. This is considered by most authorities to be "Hârîti," who, from a child-devouring demones (Yakshini), became converted by Buddha and finally was worshipped as the goddess of fertility. Similiar representations are to be seen in other parts of the collection, and are said to call to mind the Virgin and Child.

In the same Wall Case D, Compartment II, No. 2118, is a small fragment, portion of a figure of Hercules, which, as an example showing Hellenic influence, is unique. The general modelling and character of the head, and the anatomy and pose of the body, are purely Greek. (Plate VII, No. 1.)

Wall Case D, Compartment XVII, No. 1625, is evidently a debased copy of No. 2100 described above. It is interesting on account of an inscription, containing a date, which the late Dr. Stratton read as 179 Vikrama era, 122. A.D.

On Stand G. almost facing the fasting Buddha, may be noted No. 7. This has been recognised as Athene, with the usual attributes of that goddess. It was excavated from the site known as Râni Ghât on the Buner border. (Plate VI.)

On the Wall B, to the left of the entrance to the Sculpture Gallery, will also be noted a remarkable seated figure, No. 3, which has been called an Indo-Scythian king, but more probably represents Kubera, the Indian god of wealth. The features, especially the eyes, the pose and general character of this sculpture, are very striking. It was found at Tahkal near Pesháwar. (Plate III.)

Other Interesting Specimens.—The following specimens are of lesser interest or striking characteristics than the preceding, but will repay observation :—

WALL CASE A.

All the sculptures in this case were among the first to be brought down from the Gandhára country many years ago, and no records exist as to their origin or history—

COMPARTMENT I.—

No. 209.—The Great Renunciation—

Upper panel : Buddha leaving his wife Yasodhara.

Lower panel : Buddha riding out of the city gate of Kapilávastu (Foucher, page 354).

No. 261.—Birth of Buddha.

COMPARTMENT II.—

No. 101.—The hermit Asíta-devala foretelling the future greatness of the infant Buddha (Foucher, page 314).

No. 538.—The host of Mára (Foucher, page 400).

No. 567.—Prince Siddhártha renouncing the world and leaving his palace.

COMPARTMENT III.—

No. 30.—Buddha subduing the black serpent at the request of king Bimbisára (Foucher, page 453).

No. 543.—The host of Mára (Foucher, page 400).

No. 600.—Buddha subdues the elephant let loose against him by his wicked cousin Devadatta (Foucher page 542).

COMPARTMENT IV.—

No. 464.—The disciples of the three Kásyapas endeavour to quench the fire of their fire-temple (Foucher, page 448).

COMPARTMENT V.—

No. 205.—The seven princes returning to their homes with relics of Buddha (Foucher, page 592).

No. 234.—Nága dancers and musicians.

WALL B.

The same remarks apply to the figures on this wall as for the preceding wall case : their exact origin is unknown—



Gandhara Sculpture (the Goddess Athene).

No. 2.—Large statue of Buddha.

No. 3.—Kubera, the Indian god of wealth. (See page 14.)

No. 780.—Head, with elaborate head-dress.

WALL CASE C.

The origin of all the sculptures in this case is unknown—

COMPARTMENT III.—

No. 148.—The ashes of Buddha being taken into the town of Kusinagara. (Foucher, page 585).

COMPARTMENT IV.—

No. 384.—Fragment of a frieze with two panels separated by Indo-Corinthian pilasters:—

Right panel: Buddha, on his way to the Bodhi tree, receives from the grass-cutter Svástika a bundle of grass.

Left panel: Buddha lays the grass at the foot of the Bodhi tree, from which the tree spirit issues in an attitude of adoration. (Foucher, page 389.)

No. 802.—Fragment of a frieze, with two scenes—

Right panel: Buddha mounted on his horse Kanthaka, leaves Kapilávastu.

Left panel: Buddha exchanges his royal dress for that of a hunter. (Foucher, pages 354 and 366.)

COMPARTMENT VI.—

No. 399—Buddha presented with four golden bowls by the guardian gods of the four quarters.

COMPARTMENT VII —

No. 143—Buddha's first sermon in the deer-park at Benáres.

No. 376—Nirvána of Buddha.

No. 590—Lower portion of a pediment, with three panels—

Upper: Buddha confounds a naked ascetic.

Middle: Buddha subdues a snake in the fire-temple of the Kásyapas.

Lower: Buddha shows the Kásyapas the snake caught in his alms-bowl, (Foucher, page 447.)

COMPARTMENT VIII.—

No. 61—Buddha seated in meditation and attended by two worshippers inside a chapel. (Foucher, fig. 52.)

No. 390—Representation of a *stûpa*, an elaborately carved fragment.

COMPARTMENT X.—

No. 1493—Bacchanalian scene showing figures engaged in plucking and pressing grapes. There is also what appears to be a young Bacchus riding on a leopard.

COMPARTMENT XI.—

No. 413—Small fragment showing men riding on camels.

WALL CASE D.

The sculptures in this case were excavated from the following sites :—

Sikri, Compartments I to XI.

Yúsufzai, Compartments XII to XVI.

Chársada, Compartments XVII and XVIII.

COMPARTMENT II.—

No. 2058—Four defaced Buddha figures with attendants. (Foucher, fig. 136.)

No. 2114—Piece of decoration showing lotus flower.

No. 2118—A figure of Hercules. (See page 13.)

COMPARTMENT IV.—

No. 2088—Stele, with three scenes—

Upper panel : Buddha measured by a Brahmin.

Middle panel : Conversion of Ugrasena, the rope dancer (?).

Lower panel : The gift of a handful of earth by Jaya and Vijaya. (Foucher, pages 517, 520 and 521.)

COMPARTMENT VII.—

No. 2169—Ananda and the Mátangi girl. (Foucher, page 499.)

No. 2335—The dream of Máya, mother of Buddha. (Foucher, page 291.)

No. 2340—Buddha dismisses his servant and horse. (Foucher, page 361.)

COMPARTMENT VIII.—

No. 2100—Háríti, the goddess of fertility. (See page 13.)

COMPARTMENT IX.—

No. 2099—The "Fasting Buddha." (See page 13, also Plate V.)

COMPARTMENT XII.—

No. 1056—Row of eight Bodhisattva figures.

COMPARTMENT XIV.—

No. 1060—Marriage of Buddha with Yasodhara. (Foucher, page 334.)

COMPARTMENT XV.—

No. 1022—Fragment of a frieze with two scenes—

Right panel : Buddha married to Yasodhara.

Left panel : Marriage procession. (Foucher, page 334.)

COMPARTMENT XVI.—

Nos. 1227-30—Parasols or finials of a *stūpa*.

COMPARTMENT XVII.—

No. 1625—Figure of Háríti. This sculpture also contains a Kharōsthi inscription. (See page 13.)

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No. 1183—Fragment of an ornamental frieze, with cupids carrying garlands. (Plate VIII, No. 2.)

WALL E.

The sculptures on this wall were obtained from Sikri, Karámár Hill, Sahri Bahlol and other places—

No. 1—Large statue of a richly costumed figure representing a Bodhisattva. The jewellery and personal adornments of this sculpture are very remarkable.

Nos. 941 and 1632—Portions of Corinthian capitais.

WALL CAS EF.

The sculptures in this case were excavated mainly from Dargai, Karámár Hill and Jamálgarhi—

COMPARTMENT III.—

No. 1155—Bas relief, with two scenes—

Upper panel : Buddha measured by a Brahman.

Lower panel : Buddha visited by the Nága Elápatra. (Foucher, page 502.)

No. 1182—Fragment of a stele containing three panels, of which the upper one depicts the entry of Buddha into Rájagriha. (Foucher, page 455.)

COMPARTMENT IV.—

No. 911—Buddha's first sermon in the deer-park at Benáres. Buddha is represented by the symbol of the three jewels. (Foucher, page 427.)

COMPARTMENT V.—

No. 730—Buddha waylaid by robbers. (Foucher, page 541.)

COMPARTMENT VI.—

No. 916—Pedestal of a statue of Buddha, relief, the Nirvána of Buddha. (Foucher, page 555.)

COMPARTMENT VII.—

No. 865—Small figure of a female, with Grecian draperies. (Plate VII, No. 2.)

COMPARTMENT VIII.—

No. 1137—Upper part of a niche containing a figure of Buddha, traces of which can still be seen beneath the ogee arch. The sculpture depicts three rows of Buddha and Bodhisattva figures placed in chapels separated by pilasters.

COMPARTMENT IX.—

No. 1134—Bas-relief showing Buddha in the attitude of expounding the law, surrounded by various Buddhas and Bodhisattva. In the lowest compartment is a row of eight Buddhas, the seventh being the historical Buddha, and the eighth the Buddha who is to

appear in the future. The name of the latter is Maitreya, and he is recognizable from his ointment vessel. (Foucher, page 259.)

COMPARTMENT X.—

No. 1135—Sculptured panel showing Buddha in the attitude of expounding the law. The Enlightened One is seated on a lotus flower rising from the waters, in which Nágas, aquatic animals and water plants are to be seen. The two devotees standing with folded hands next to Buddha's lotus seat are presumably the donors of the sculpture. All the remaining figures bearing haloes are evidently celestial beings.

COMPARTMENTS XIV TO XVII.—

Plaster casts of sculptures from Swát, the originals being in the Indian Museum, Calcutta.

COMPARTMENT XVIII.

A collection of masks in plaster-of-paris from Rokri. The classic type of features in some of these may be noted.

STAND G.—

No. 7—Athene. (See page 13 and Plate VI.)

No. 25.—Standing figure with inscription on the nimbus recording the name of the donor.

STAND H.—

The large *stûpa* from Sikri. (See page 13 and Plate IV.)

The following are the descriptions of the thirteen scenes on this exhibit :—

1. Conversion of the Yaksha Atavika. (Foucher, page 507.)
2. Dipankara Játaka. (Foucher, page 273.)
3. Indra visits Buddha in the Indrasaila cave. (Foucher, page 492.)
4. The gods bid Buddha to preach the law. (Foucher, page 420.)
5. Buddha preaches the law in the heaven of the thirty-three gods. (Foucher, page 483.)
6. Convent scene, probably the appointment of Ananda. (Foucher, page 480.)
7. Meeting with Svastika, the grass-cutter. (Foucher, page 389.)
8. The future Buddha in the Jushita heaven. (Foucher, page 285.)
9. Buddha attended by Vajrapani meets the Nága Kálíka. (Foucher, page 383.)



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10. Buddha's first meditation. (Foucher, page 340.)
11. Donation of a mango-grove by the courtesan Amrapáli. (Foucher, page 486.)
12. Buddha presented with a bowl of toddy by a monkey. (Foucher, page 512.)
13. The offering of the four golden bowls by the guardian gods of the four quarters. (Foucher, page 415.)

STAND J.

This stand contains a collection of massive stone bases of classic outline, and part of an Ionic capital and column. The latter was found at Sháh-ki-dheri (Old Taxila) by General Sir A. Cunningham. This column is made of "kankar" concrete and was no doubt plastered. Its original height was probably 23 feet.

CASES K, L, M.

Contain pieces of Gandhára sculptures and plaster fragments from a variety of sources.

CASE O.

A brass statuette obtained from a dharmśála at Fatehpur, Núrpur Tahsil, Kángra District. It represents a seated Buddha in the act of teaching the law. The elaborate pedestal is provided with a dedicatory inscription, from the character of which it appears that the image must belong to the sixth century. It is of special interest both on account of its age and workmanship and is, moreover, the only specimen of its kind to be found in any Museum in India.

JAIN SCULPTURES.

A number of sculptured fragments, in what is known as the "Jain" style, are displayed on two stands, marked R and S. Those on stand S are all from one site, Múrti, in the Sháhpur district, Punjab. Stand R exhibits a number of miscellaneous sculptures in this style from various parts of the Province. The main features of this particular kind of carving are the almost entire absence of any natural floral elements, and the constant use of a trailing conventional form, produced in such a crisp method of relief as to look as if the pattern, instead of being cut in stone, were modelled in clay. Another important characteristic is that the various figures depicted are nearly always more or less nude. Carving of this particular type, and having these peculiarities, is known as the Jain style, as it is found on the temples of the Jains, a sect of heretics or non-conformists to the Brahmanical system of Hindúism.

Jainism originated about the same time as Buddhism, both being a revolt against the state of Brahmanism, as that religion existed in the fifth and sixth centuries, B.C. These two movements existed side by side, but Buddhism, the more powerful of the two, overshadowed its rival until its decline, when Jainism, being less diametrically opposed to the victorious orthodox creed of Brahmanism, survived, and in some degree took its place.

The principal buildings of the Jains are temples and shrines, and the most important examples of the Jain style of architecture are at Delhi and at Mount Abu in Rájputána.

PRINCIPAL JAIN SCULPTURES.

Stand S.—The most numerous Jain fragments in the Museum are from one building, probably a temple situated at Múrti in the vicinity of Choya Saidan Sháh, in the Salt Range, Sháhpur District of the Punjab. This building, when discovered, was so ruined as to be almost unrecognizable, and the remains now in the Museum represent practically all that is left of what must at one time have been a very beautiful and richly carved edifice. The terribly shattered condition of all the stones tends to indicate that the building was at some time or other intentionally destroyed.

All the carved fragments of any value near this ruin were collected and deposited in the Museum by Dr Stein, who has identified the site on which they were found as the ancient town of Sinhapura, mentioned by the Chinese traveller Hiuan Tsiang, in the account of his travels through India in the seventh century A.D.

JAIN SCULPTURES FROM MURTI.

STAND S.

No. 1—Portion of a pillar, characteristic design and carving.

No. 2—Probably a finial to a niche.

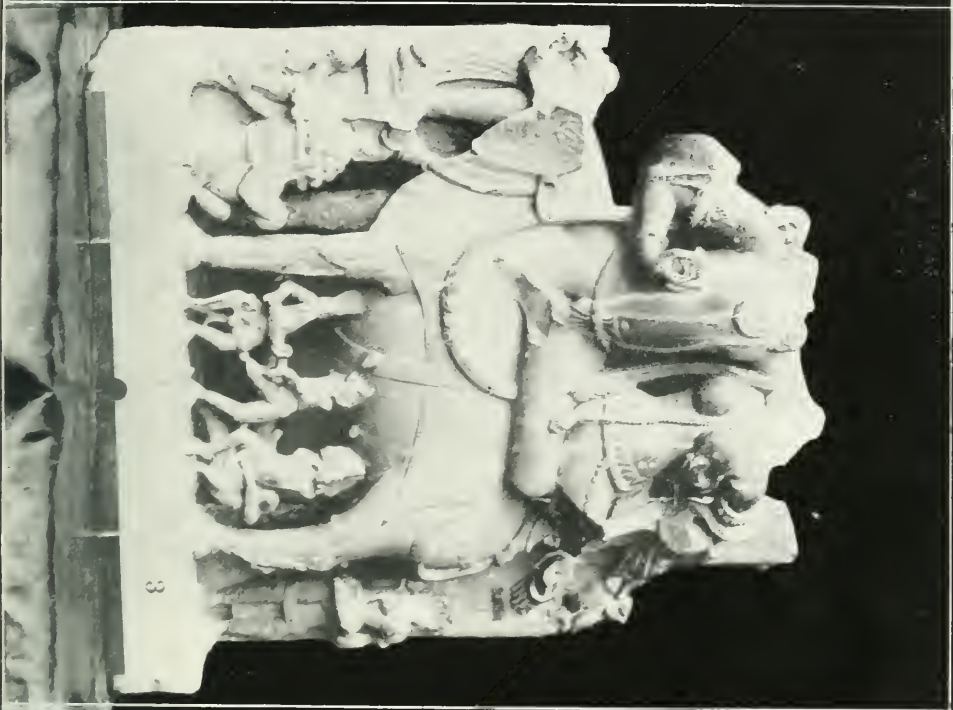
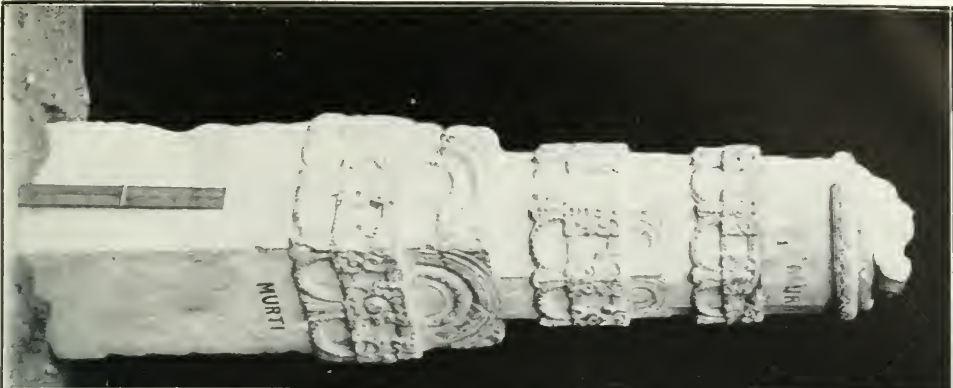
No. 3—Fragment of a baluster, characteristically carved.

STAND R.

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These are from various localities in the Punjab, and chiefly collected by the late Mr. Rodgers when Archæological Surveyor to the Province—

No. 4—Large pillar in centre of stand, excavated from a great mound at Jhelum, Punjab, by Sir Alexander Cunningham, Director-General of the Archæological Survey of India. It was found along with the remains of 23 pillar bases, which are thought to have formed portion of a Jain temple erected in these parts about 600 or 800 A.D.



Hain and Brahminical Sculptures.

No. 5—Panel in high relief, beautifully carved, in the centre is a representation of a Jain Tirthankar. A Tirthankar (or Jaina) is to the Jains what Buddha is to the Buddhists. This sculpture was obtained from the Sarbhangi Monastery at Bohar, 4 miles south-east of Rohtak, Punjab.

No. 6—This specimen illustrates the vicissitudes through which some of these sculptures have passed. Originally a pilaster in a Jain temple, on the destruction of that edifice, it was built into the gateway of a Muhammadan graveyard at Thánesar, District Karnál, Punjab. The carved front was turned inwards, and the stone formed a lintel, on which was carved the Arabic inscription seen on the back.

No. 7—This is a similar case to the above, the stone being obtained from Hánsi, Hissar District, Punjab.

Nos. 8 and 9—These two specimens show the principle on which small domes were constructed in Jain temples.

BRAHMANICAL SCULPTURES.

Stand U contains a number of sculptures, mostly fragmentary, found in various parts of the Punjab and deposited from time to time in the Museum. They are a somewhat miscellaneous collection, but nearly all of what may be called a Brahmanical type.

Brahmanical architecture, as its name implies, refers to all buildings erected by the followers of the oldest and most powerful form of Hindúism in India, namely, Brahmanism. Very early examples of this style are of course in existence, but it was probably at its zenith between the ninth and fourteenth centuries A.D.

The majority of the specimens on this stand are from the Kángra District, Punjab, and probably date from about the fifteenth century A.D.

PRINCIPAL BRAHMANICAL SCULPTURES.

STAND U.

No. 1—This is a large "lingam" decorated with a head of Shiva. It is the most striking object in the gallery.

No. 2—Figure of Vishnu. Found at Chína, a small village 10 miles from Amritsar. Chína is believed to be the "Chína Patti" mentioned by the Chinese traveller Hiuan Tsiang in his writings of the seventh century.

No. 3—A much broken scene representing Shiva and Párbati riding on the bull Nandi. The carving of this is carefully executed. The sculpture has evidently been purposely mutilated, all the features, &c., having been destroyed.

CASE O.

No. 4—Brass statuette obtained from a dharmśāla at Fatehpur, Nūrpur Tahsil, Kāngra District. It represents Vishnu standing, four-armed. Two hands hold a lotus flower and a conch. The other two rest on the heads of a male and female attendant, who carry fly-whisks. An inscription incised on the pedestal contains the date, Sam. 23 j(y)estha ba. ti. 5, which must refer to the Saptarsi era. The character is a late type of Śārada.

INSCRIPTIONS.

The number of inscribed stones deposited in the Museum is over 150. They are all numbered and will be found on the stand marked W and in the case marked X, in the body of the Sculpture Gallery. About nine-tenths of the collection have been obtained from the Peshawar Frontier, mainly through the efforts of the Hon'ble Lieutenant-Colonel Sir Harold Deane, C.S.I., K.C.S.I., Chief Commissioner of the Frontier Province. The remainder have been procured through a variety of sources from different parts of the Punjab and surrounding country.

The value of this collection of inscribed stones may be realized when it is recognized that "Indian inscriptions—more so even than those of any other country—are the real archives of the annals of its ancient history, the contemporaneous witnesses of the events and of the men whose deeds they hand down; and their authenticity renders them most valuable for the historian, and deserving of careful record. They supply important data bearing on the chronology, geography, religious systems, affiliations of families and dynasties, taxes, land tenures, magistrates, customs, manners, organization of societies, language, and systems of writing of ancient times. Hence the great need for collecting and publishing them with the best translations and comments that modern scholarship can supply. The early pioneers of Indian research fully recognized this, and men like Wilkins, Colin Mackenzie, Colebrooke, Babington, Drs. Mill and Stevenson, Wathen, W. Elliot, and J. Prinsep, laid the foundation of, and made important contributions to, Indian paleographic study." (*Epigraphica Indica*, Volume I.)

Classification.—With regard to the Lahore Museum collection, Dr. M. A. Stein, Inspector-General of Education, Frontier Province, has so identified himself with the classification and publication of these inscriptions, that no mention of this section, however brief, can be complete without a reference to Dr. Stein's work in this direction. In the Museum Library will be found a complete list of the Museum inscriptions tabulated by Dr. Stein in 1899, and brought up to date by the writer.

The collection may be divided into the following:—

- (1) Inscriptions in Indian Scripts.
- (2) Arabic and Persian inscriptions.
- (3) Armenian Inscriptions.
- (4) Unknown Inscriptions.

INSCRIPTIONS IN INDIAN SCRIPTS.

These are represented by writings in the following characters :—Bráhmī, Kharoshthī, Nágari, Sárada and Tibetan.

(a) **Brahmi**.—This method of writing formed one of two kinds of script known in ancient India. The other character is the Kharoshthī. Bráhmī is the true national writing of India, because all later Indian alphabets are descended from it, however dissimilar many of them may appear at the present day. The complete alphabet consists of 46 letters and was evidently worked out on phonetic principles by the learned Brahmans, probably in the sixth century, B.C. The stones, numbered 4, 5, 7, 8 and 9, are Sanskrit inscriptions written in the Bráhmī character. No. 7 is dated in the reign of Mahárájá Toramana Jauvla, and records the construction of a Buddhist monastery.

(b) **Kharoshthi** (lit. ass's lip, because of the supposed resemblance of the characters to the elongated lower lip of that animal).—This script was employed in Gandhára from the fourth century B. C., to 200 A.D., and is therefore the writing used by the builders of the Gandhára monasteries, which are so fully represented in this gallery. A Sanskrit inscription in Kharoshthi character will be observed on a Gandhára figure in Case D, Compartment XVII, No. 1625. Specimens Nos. 1 and 2 are Páli inscriptions written in Kharoshthi characters.

(c) **Nagari**.—This was evolved from the Bráhmī, and is one of a group of Northern scripts which gradually prevailed in all the Aryan dialects of India. It is the character in which most Sanskrit is written, as well as Maráthi and Hindi. The oldest inscription engraved entirely in Nágari belongs to the eighth century A.D. There are several Sanskrit inscriptions in the collection, written in the Nágari character, the most interesting of which is No. 22. This stone was discovered built into the wall of a house at Pehoa (Karnál District, Punjab), and records the building of a triple temple of Vishnu. It is considered by authorities to have been incised between the dates A.D. 882 and A.D. 917. (See *Epigraphica Indica*, Volume I, page 242.)



Inscribed Stones.

(d) **Sarada.**—This script is one of the types of the Bráhmī family, and came into use in Kashmir and North-East Punjab (Kángra and Chamba) about 800, A.D. Stones numbered 25-A and 43, are Sanskrit inscriptions in Sárada characters.

(e) **Tibetan.**—This writing is Indian in origin, and specimens of it may be seen on stones Nos. 11 to 21, in Case X. They are mostly votive inscriptions containing the words "Om mane Padma hom," and are written in the Tibetan language.

ARABIC AND PERSIAN INSCRIPTIONS.

(a) **Arabic.**—There are several specimens in the collection of Arabic writings. No. 6 is a good example, and interesting, as it is a bi-lingual inscription, the upper part being in Arabic and the lower part in Hindi, written in the Nágari character. It bears the date " 1566 A. D.," and was found during the dismantling of a gateway at Khokra Kot in the Rohtak District of the Punjab.

(b) **Persian.**—Specimens Nos. 87 and 88 are Persian inscriptions. The latter dates from the time of the Emperor Aurangzeb.

ARMENIAN INSCRIPTIONS.

These are numbered 144, 155, 156 and 157, and were discovered in the Thal Chotiáli District, Baluchistán. Traces of an Armenian colony having existed here in the beginning of the seventeenth century have been found. The inscriptions bear dates of the Armenian era corresponding to 1606 and 1618, A.D.

UNKNOWN INSCRIPTIONS.

These are very remarkable, as the characters which appear in the great majority of them, have previously been wholly unknown and differ strangely from any known system of Indian writing. As a brief account of these may be of interest, the writer has drawn on some notes published by Dr. Stein for the following details :—

Most of these inscriptions are from the sites of the ancient countries of Gandhára and Udyána, having been brought in by wandering Pathán "Mulláhs" and "Talibs" (disciples).

Individuals of this class, being aware of Sir Harold Deane's interest in epigraphical remains, have from time to time been in the habit of bringing to him any inscribed stones which they came across and could conveniently carry along. By these means practically the whole of this

series of interesting writings has been obtained. Some of these stones contain large numbers of characters which are likely to prove important in the eventual decipherment of these puzzling inscriptions. Up to the present, however, not a single "bi-linguis" has come to light, and in the absence of such a guide the first step in that direction remains as difficult as before. So little is known of these inscriptions that it is impossible to determine in most cases the position in which they are to be read, *i.e.*, which is the top and which the bottom. Some few were found in their original position, but for the great mass of stones no direct evidence of this kind is available. They have, therefore, been arranged either with reference to certain peculiarities in the actual shape of the stones which suggests a particular position, or by the still less safe guidance of the direction of the writing which the characters themselves seemed to exhibit.

CHIEF EXAMPLES OF UNKNOWN INSCRIPTIONS.

The following are some of the most interesting specimens of these unknown inscriptions:—

STAND W.

Nos. 100, 101, 102, 105 and 106—Small stones showing different groups of characters so curiously twisted and cursive as to suggest monograms or signatures.

Nos. 67, 70, 79, 80 and 81—The characters which these exhibit differ so strikingly in form and arrangement from most of the other inscriptions as to form an independent type.

No. 83—This is interesting, as a socket cut into the stone, evidently with the intention of fitting it to another stone, gives some clue as to its position and the direction of the writing.

STONE IMPLEMENTS.

Case X contains a collection of stone implements of a variety of shapes and sizes. They were obtained principally from Central India, and presented to the Museum by Sir Alexander Cunningham.

Approximate date of Stone Age.—The Stone Age is the name applied to a pre-historic period in which the implements employed by primitive man were manufactured out of various kinds of stones. This particular period, it may be mentioned, was not uniform in all parts of the world, and the word "pre-historic" has not therefore everywhere the same meaning.

The Stone Age in Egypt had come to an end before 5,000 B.C., but it continued in Great Britain and Northern Europe for some three thousand years longer. America was "pre-historic" until its discovery by Columbus, while countries like Assyria and China, and, in a lesser degree, India, have records which extend back to very remote antiquity. History, in short, begins later in the New World than in the Old, and the duration of the pre-historic period is therefore proportionately greater. The dawn of civilization in those parts of Asia and also in Egypt, which go back to very early times in the world's history on the one hand, and the comparatively recent development of a similar state in America on the other, will serve to indicate how long a period and over what an enormous area the Stone Age extended. It has been stated that even as late as the middle of the eighteenth century one-third of the habitable globe had not advanced beyond it.

The Stone Age has been divided into two periods, the early or Palæolithic, and the later or Neolithic. As indicated above, the dates of these would vary considerably in different parts of the world, but the latter period ended in Northern Europe possibly about 1800 B.C.

Pre-historic implements of the Stone Age are referred to one or other of these periods, according to the following data,—(a) their forms, (b) their geological position, and (c) whether they were discovered lying in undisturbed association with the bones of extinct animals.

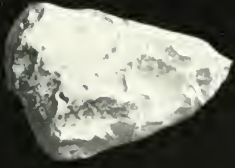
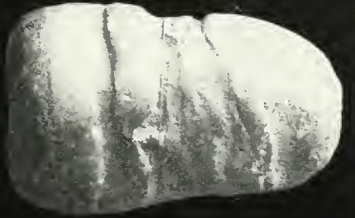
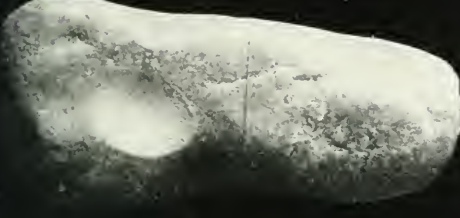
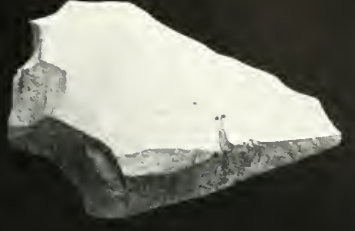
Palæolithic age.—Rudely chipped tools have been found in various parts of India, which, conforming to the first two rules, may be classed as palæolithic. Unfortu-

nately the third proof is lacking, as, hitherto, the presence with the implements of an undisturbed stratum of remains of animals, has not yet been produced. The geological formations however in which these tools were discovered, and the striking similarity they bear to the ancient river drift types of Western Europe, are considered by authorities to afford proof of the existence of a palæolithic age in India.

The first specimens of palæolithic form found in Southern India were discovered by Mr. Bruce Foote a little south of Madras in 1863. Since then they have been met with abundantly around the base of the Eastern Ghâts. They occur also in Mysore, Bellary, Cuddapah, Karnul, Kistna, Nellore, Chingleput (Madras) and Trichinopoly Districts and the valley of the Kristna River and its southern tributaries. In Northern India examples have been collected from Mirzapur and Raipur and also from Gujrat. As regards shape and geological evidence, these specimens may be assigned to the earlier period of the stone age, but until further proofs are forthcoming, mainly based on the existence in the proximity of these finds of contemporary extinct fauna, the particular period they occupied in the world's history is not exactly established. Mr. Bruce Foote, whose researches in prehistoric archæology in India have extended over many years and who is the leading authority on this subject, is of the opinion that it is not yet possible to assign any dates for the Stone Age in Southern and Western India. The palæoliths found however by him in the old alluvium of the Sabarmati in Gujrat occur at a considerable depth, and abundantly prove by strategraphical evidence that great antiquity must be assigned to them.

These palæoliths are mostly made of quartzite, but numerous specimens were found in the Bellary District and Mysore (where quartzite is practically unknown) made of jaspery edmatite schist, but of precisely the same type as those of quartzite. Some very interesting palæoliths made of porcellanite have been found in Rewah by Mr. R. D. Oldham of the Geological Survey of India.

Neolithic age.—Turning to the second great period or neolithic age we find that instead of using quartzite and minerals of a similar nature which are peculiar to palæolithic times, it became possible to employ other hard stones in addition owing to the adoption of mechanical aids, such as grinding, etc. The neolithic implements, celts, hammer-axes, adzes, chisels, flakers, large scrapers



1
2
3
4

and many others are, with wonderfully few exceptions, made of basic trap-rocks, but worked flakes, flake-knives, small scrapers and pygmy flakes of the neolithic age were made of chert, agate, chalcedony and jasper. The neighbourhood of Jabalpur in the Central Provinces, noted at the present time for its lapidary industry, has been especially prolific in productions of a peculiarly hard type, small flakes of jasper being frequently discovered. No true worked arrow-heads have come under observation from any part of India, but a few triangular sharp pointed flakes may possibly have been used as such, if the bow was a weapon known to the neolithic people. It is certainly remarkable that people capable of making shapely scrapers, both of the horse-shoe and incurved types, and delicate pygmy flakes of the many hard silicious stones at their command did not go in for a large arrow-making industry. The neolithic industry in South India was mainly pursued in the Southern Deccan, but an important colony of the polished-stone people was settled on the mountain plateau of the Shevaroy's where Yercand is situated, and they were followed by a notable iron-working people, who may well have been their descendants.

PRINCIPAL SPECIMENS OF STONE IMPLEMENTS.

A selection of the most interesting shapes will be found illustrated on Plate XI.

COINS.

The Museum collection of coins is a very valuable one, and is contained in specially designed cabinets enclosed in three safes built into the wall. A series of electrotypes of ancient Indian coins will be found on a revolving stand in the Sculpture Gallery. These reproductions represent broadly the principal types of coins in vogue in India during the main periods of its history. Original specimens of most of these coins are in the Museum collection. The intention of this exhibit is to give the ordinary observer the opportunity of obtaining a general idea of the ancient coinage of India, without the risk of exposing the very valuable originals to public view. The actual coins may however be seen at any time by those interested in numismatics, on application to the Curator. These coins consist of two separate collections, one known as the "Government Collection" and the other as the "Rodgers' Collection."

The Government Collection.—This is composed of 3,125 coins contained in cabinets marked A, B, C, D, E and F. The series illustrates all periods of the history of India, from before its invasion by Alexander the Great to the present time. It is mainly the result of the Treasure Trove Act, but a large number of specimens have been obtained at different times from a variety of sources such as purchases, exchanges, presentations, &c. It is constantly being added to.

The Rodgers' Collection.—This collection was made by the late Mr. Chas. J. Rodgers, Archæological Surveyor to the Punjab, 1886 to 1889, and Honorary Numismatist to the Government of India. The entire collection, numbering 7,458 specimens, the result of many years' research, was purchased by the Government of the Punjab in 1892 for Rs. 12,000. These are arranged in the cabinets marked G, H, J, K, L, M, N, O, P, Q, R and S.

A special feature of the Rodgers' collection is the number of coins illustrating the Moghal period, which numerically form about one-fifth of the whole. There are, amongst these, many coins altogether new to numismatists. It is particularly rich in rare copper coins; the silver coins number about five-ninths of the complete series. Many mint towns are represented. The collection cannot vie with that in the British Museum in the matter of gold coins, but it has seventeen times more copper coins in it, and considerably more silver coins. The many varieties of copper coins, the diversity of the couplets on the silver and gold coins, and

the great number of mints represented, make this collection a very valuable and interesting one.

Catalogues.—In 1892 Mr. Rodgers was commissioned by the Punjab Government to catalogue these coins and also those of the Government collection. This catalogue is complete in five volumes as follows :—

	Rs.	A.	P.
Volume I.—Coins of the Moghal Emperors of India	2	8	0
Volume II.—Miscellaneous Muhammadan Coins	1	10	0
Volume III.—Græco-Bactrian and other ancient Coins	1	12	0
Volume IV.—Miscellaneous Coins	1	6	0
Volume V.—Coins in the Government Collection	2	0	0

Copies of these catalogues may be obtained from the office of the Museum, at the prices quoted above. The introductory chapters of these books have been freely drawn upon for the following brief description of this section of the Museum :—

The coins of the combined collection may be broadly divided into two great periods, namely, "Ancient" and "Muhammadan." A number of coins impossible to classify under these two heads form a third division, and are described under the title of "Miscellaneous."

ANCIENT COINS.

These mainly consist of coins of the Græco-Bactrian and Indo-Scythic Kings, but Parthian, Saleukidian, Roman and Byzantine coins are also included. Under this head are placed a series of "Coins of India" so ancient, that they probably represent what coins were current amongst the people when Alexander came to the Punjab. Among these ancient Indian coins are some of great rarity. However, it is not known with certainty what coinage was in use in India before the time of Alexander. As yet no names on coins seem to be before his time. Those with Greek on one side and Pāli on the other, can safely be assigned to sovereigns subsequent to him.

Coins of the Græco-Bactrian Kings.—The political events which followed the invasion of Alexander the Great terminated, among other things, in the founding of the great state of Græco-Bactria. This kingdom, with its hybrid civilization, formed of Iranian and Greek elements, retained, for a time, parts of India, the Punjab, and portions of the United Provinces of to-day.

Founded therefore by Alexander the Great in 330 B.C., the 36 kings and queens [with Greek names who reigned in these parts between that date and the beginning of the Christian era, constitute what is known as the Græco-Bactrian Dynasty. The most important of these rulers were, Eukratides (circa 170 B.C.), who took up arms against India, seized the Punjab and made his way as far as Sind and Gujrat, and Menander, who is doubtless identical with Milinda of the Buddhists. Coins containing inscriptions of Diodotus, Demetrius, Harmæus and other Græco-Bactrian rulers are also to be found in the collection.

The importance of the coins of this age may be realized when it is explained that it is only by these small tokens that we know anything of the history of this period. It is known that, previous to the invasion of India by Alexander, there had been a similar expedition under a king of Persia. After that there is a blank, until the reign of Subaktagin, who invaded India in the tenth century of our era. Between Alexander and Subaktagin is a period of more than 1,300 years, as long as from the first Saxon invasion of England to the present day. Grecian histories are almost silent as to what happened in India after Alexander left it and as stated above, it is only by these coins that we know anything at all of what went on in this part of the world during this very interesting period.

The historic value, therefore, of the Græco-Bactrian coins which have survived the vicissitudes of 20 centuries cannot be over-estimated, and, like all ancient productions bearing the impress of the Greeks, they show great artistic merit. The images on the coins of the Græco-Bactrian kings are well worthy of study, as they are examples of Grecian art in the second and third centuries before Christ. It must be remembered that the artists were working in Asia thousands of miles away from Greece. Although those who prepared the dies of the first coins were most probably Greeks, their descendants no doubt carried on the work, afterwards a gradual decadence in both design and execution being noticed when the whole series is inspected. There seem, however, to be periods when attempts were made at improvement, but they did not last long. At last art and learning deteriorated to such an extent that it is difficult to find out what is meant by the poor attempt at representing an image, while the Greek inscription is such that no one can ever hope to be able to decipher it.

The representations of the gods on the Græco-Bactrian series are mainly Grecian :—Zeus, Hercules, Apollo, Nike,

Athene, Poseidon, all occur. Some of the animals depicted are, however, Indian, *e.g.*, the elephant and humped bull. The monograms on the coins have not yet been satisfactorily made out. General Cunningham maintains that they give the names of the mint towns. Continental numismatists are against this, but have put forward no satisfactory solution of the difficulty.

Coins issued under the names of the following Græco-Bactrian rulers are to be found in the Museum collection :—

Diodotus.	Apollodotus II.
Demetrius.	Menander.
Euthydemus II.	Epander.
Agathokles.	Zoilus.
Eukratides.	Antimachus II.
Eukratides, with Heliokles and Laodike.	Philoxenus.
Heliokles.	Hippostratus.
Antialkidas.	Amyntas.
Lysias.	Theophilus.
Diomedes.	Strato II.
Apollodotus I.	Hermæus.

Coins of the Indo-Scythic Kings.—The heirs of the Græco-Bactrian kingdom were the Indo-Scythians. This dynasty dates from 125 B.C., so that the two kingdoms were contemporary for some time, during the decline of the one and the rise of the other. The Indo-Scythic kings may be said to have continued until 300 A.D., when the Gupta emperors drove them out of India proper. The dynasty consists of about 20 kings or satraps, whose names are not Greek, but are nevertheless in Greek characters on the coins. The most potent of these kings was Kanishka. He ruled over a powerful kingdom including Kabul, Gandhara, Kashmir, the Punjab, parts of Rājasthan and the present United Provinces.

The following Indo-Scythic rulers are represented by coins :—

Maues.	Pakores.
Azes.	Hyrkodes.
Azes and Azilises.	Hermæus and Kadphises I.
Azilises.	Kadphises I.
Vonones and Spalahores.	Kadaphes.
Spalyris and Spalagadames.	Kadphises II.
Spalyrises.	Kanishka.
Gondophares.	Huvishka.
Gondophares and Sasan.	Bazdeo, or Vasu Deva.
Abdagases.	Raj nabula.
Orthagnes.	

Parthian Coins.—The conquests of Alexander did not wholly destroy the independence of Persia. Within less than a century the warlike Parthians, once subjects of Persia, revolted (249 B.C.) against the Seleucids, and formed a kingdom which speedily became an empire, ultimately the one successful rival of Rome. The Parthian dynasty ended in 226-27 A.D., when their country was wrested from them by the Sassanians. Their money is Greek in standard and inscriptions, as well as in the origin of type.

The Museum collection contains many specimens of Parthian coins, evidently brought by Persian merchants to the Punjab. Many of these have dates in Greek letters which make them of particular interest.

The following Parthian kings are represented by coins :—

Mithridates I, Arsakes VI.	Vardanes I, Arsakes XIX.
Artabanus II, Arsakes VIII.	Goterzes, Arsakes XX.
Sinatoces, Arsakes X.	Vologeses I, Arsakes XXII.
Orodes I, Arsakes XII.	Vardanes II, Arsakes XXIII.
Phraates II, Arsakes VII.	Pakorus II, Arsakes XXV.
Mithridates III, Arsakes XI.	Artabanus IV, or Mithridates IV.
Phraates IV, Arsakes XIII.	Vologeses V.
Artabanus III, Arsakes XVIII.	Artabanus V.

The remaining coins which come under the head of "Ancient" in this collection may be briefly enumerated as follows :—

Coins of Gupta Kings.—This series is contemporary with the Indo-Scythian. Two or three specimens only are to be found in the collection.

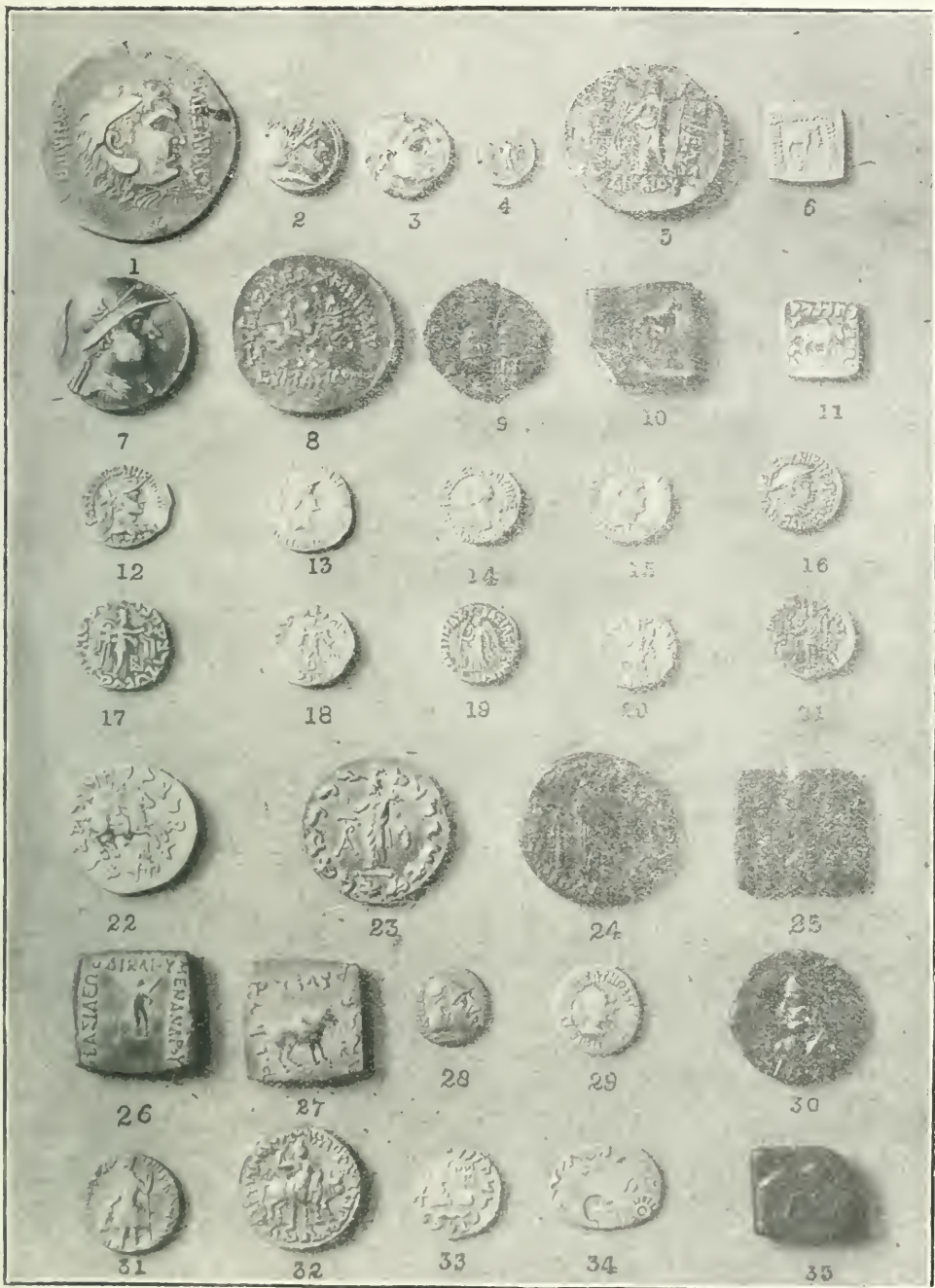
Saleukidian.—Coins of Syria, only a few specimens.

Roman Coins.—A few specimens, of which four are inscribed in Greek; a good copper coin of Nero; also examples of Hadrian, Constantine and others.

Byzantine Coins.—Two specimens only, in gold, of Basiliscus and his son Marcus, said to be exceedingly rare.

Old Indian Coins.—A number of miscellaneous coins from all parts of ancient India, such as Ayodhya, Ujain, etc.

PLATE XII.



Ancient coins selected from the Museum collection.

HISTORICAL NOTE.

Plate XII contains a representative selection of coins of the Græco-Bactrian and adjacent periods taken from the Museum collection. With regard to this illustration, Mr. Philip Parker has kindly supplied the following historical note:—

The term Græco-Bactrian, as applied to the series of coins here discussed, is a misnomer, more especially if we consider the coins of the types best represented in the Museum collection, of which by far the majority come from the parts of Afghánistán and the Northern Punjab that centre about the Kabul River. After Alexander's two years' campaign in India, the Greek power, thus established, gave place in less than 10 years' time to Indian under the headship of Chandragupta, and later the dynasty of Asoka. Greek influence found its stronghold in Bactria, the modern Balkh, and it is from there that most of the coins of the earlier kings come. About 250 B.C. Bactria became independent of the Selucid Kings of Syria, under Diodotus; and under a series of kings, or, perhaps more correctly kings and their viceroys—Diodotus, Euthydemus, Demetrius, Eukratides, Pantaleon, Agathokles, Antimachus I and Plato, ending with Heliokles—was ruled by Greek colonists till about 130 B.C., when the Greeks were driven out by Scythians from the north. During these 120 years, though several kings appear to have invaded India, Eukratides and Heliokles are the only kings whose coins are frequently found in India. After the Scythian conquest of Bactria, Heliokles established himself in India, with the Kabul Valley as the centre of his power. Of the kings that follow Heliokles very little is known. From the evidence of double struck coins, his immediate successors or contemporaries included Strato, Philoxenus and Antimachus II. From Greek, or less certainly, Indian sources, the kings Apollodotus and Menander made wide conquests; Apollodotus probably ruling the whole Indus Valley, while Menander's conquests followed the course of the Ganges. From the find-spots of coins the kings Zoilus, Strato, Hippostratus and Artemidorus were probably local kings of a portion of the Punjab only, while the fact that Agathokleia,

the wife of Strato, and Kalliope, the wife of Hermæus (Plate XII, No. 29), were honoured by their heads being placed on coins, (the double-headed Agathokleia and Strato coin has, so far, only appeared as a cast, but the Museum contains a copper coin bearing both names, and the queen's head,—see Cabinet A-4, No. 4) which would indicate royal descent, suggests that there were, at times, several mutually independent kingdoms. This is also indicated, by the number of different kings, which have to be placed in the short space of 150 years, as in 25 A. D. the last king Hermæus was displaced by Kadphises, who at first strikes coins as his colleague, and later, as sole ruler.

Many historical deductions have been suggested from the coins themselves, *e.g.*, the head with "elephant's spoils" (see Plate XII, No. 12), as indicating conquest of the native Indians; the kausia, (see Plate XII, No. 16) as Macedonian descent, etc.; but such uncertain theories appear unfitted for discussion in a hand-book. The transference of power from Bactria to the Kabul Valley neighbourhood, though unrecorded historically, is indicated, (*a*) by the localities in which the coins are found, (*b*) by the fact that Demetrius first strikes a few copper coins with Kharoshthi inscriptions, while with Heliokles, the Kharoshthi appears on both copper and silver coins; while Antialkidas is the last king in date who strikes coins of the Greek standard of weight, Heliokles striking both standards. General Cunningham formed many theories, founded on his readings of the monogram mint marks as supposed to indicate the mint town of the coins on which they occur. These theories have not been accepted by continental authorities, but, as founded on the observations of the collector who had best opportunities of ascertaining the localities at which coins are discovered, they appear to deserve more credit than has been given them. Indeed, to any one who has himself discovered coins, and noted the types that occur and their localities, it seems difficult not to accept his general conclusions.

Excluding coins of same type, but of different value and varieties in mint mark, the kings of Greek names are responsible for nearly 200 types, known and catalogued. Evidence of the existence of at least a dozen more types is available, in the form of casts of coins offered for sale by dealers. Of this total, the Lahore Museum possesses 95 types and many duplicates. It was, therefore, not difficult to select a set of representative coins for photography. The only noticeable deficiencies are,—(*i*) no good specimen of a coin of Alexander is in the Museum, (*ii*) the very interesting

and historically, the most important of all the series, the medal of Eucratides, struck in honour of his parents Heliokles and Laodike, is represented only by a poor cast (Electrotypes, Class I, No. 22).

The series, as illustrated in Plate XII, opens with, (1) medal of Alexander, struck by Agathokles; the king's head is a good portrait and the coin though worn is very clear; this medal forms one of a series of five struck by Agathokles and Antimachus I, in honour of notable Greek rulers and probably represents a temporary revival of the national ideas of the Greek colonists. Earlier in date, and contemporary with Alexander's own coins, is No. 2, a didrachm of Sophytes, an Indian king contemporary with Alexander, ruler of the territory on the Jhelum and Salt Range, the coin is pure Greek in type, the reverse shows a very beautiful Indian gamecock. The actual series of Bactrian coins opens with a didrachm of Diodotus, No. 3, who is recorded in history as governor of Bactria, the modern province of Balkh, 250 B. C., and as setting himself up as an independent ruler, thus beginning the Greek Eastern Empire, the coinage of whose kings is here described. No. 4 is an obolus of Demetrius, and is shown here as a type of the frequently occurring Hercules with club and lion's skin, which may be contrasted with No. 5, the draped and sceptred Zeus with thunderbolt, from the reverse of a tetradrachm of Heliokles. Nos. 7 and 8 are, respectively, obverse and reverse of the usual type of Eukratides, and show the helmeted portrait bust of the king, and on the reverse the mounted Dioscuri, (Castor and Pollux) charging on horseback with lances and palms. No. 9 is a coin of Antialkidas, here shown for the caps and palm branches which again indicate the worship of the Dioscuri. The three following coins are selected, to show the representation of common Indian animals, and are, No. 10, a leopard, on a copper coin of Pantaleon, which probably also refers to the worship of the wine god Dionysus while No. 11, and the coin above, No. 6, are square hemidrachms of Apollodotus, and show the humped Indian bull and the elephant.

The next row of five coins is chosen to show, the styles of head-dress favoured by the kings. It starts with No. 12 a Lysias, in the "elephant's spoils." No. 13 a helmeted Menander, very much akin to the helmeted Eukratides, No. 7. No. 14 the same king, bare-headed but clothed in scale armour, and thrusting with a spear. No. 15 an Apollodotus with a filleted head, which among the Greeks was the usual emblem of royalty. No. 16 an

Antialkidas wearing the royal cap of the Macedonia, the *kausia*. Two other types occur but no good specimens are in the Museum,—(a) a tiara head-dress or Phrygian cap peculiar to Amyntas and Hermæus (Cabinet No. A, 6-29), and (b) a laurel or ivy wreathed head, best shown in a large copper coin of Menander (Cabinet No. G, 4-33).

The next line is similarly selected to show the commoner deities. No. 17 is a victory with wreath, from the reverse of a coin of Azes, No. 18 is Minerva armed with thunderbolt, from a coin of Menander; this is the commonest reverse, and occurs on coins of nearly all the kings later than Heliokles. No. 19 is a victory with a palm branch, which occurs on the coins of Antimachus Nikephorus (the victory bearer). No. 20 is Hercules with a club and lion skin (compare with No. 4), taken from a rare coin of Zoilus. No. 21 represents Zeus seated in a chair, taken from a coin of Antialkidas. These, with No. 24 showing Apollo, include all the commoner types, the Artemis shown on the rare coins of Artemidorus (the gift of Artemis) and Hermæus; and the scythes on the coin of Telephus (neither in Museum) being the only important omissions.

The next line includes No. 22, the horseman type from a didrachm of Philoxenus (the horse alone, supposed to be typical of freed Bactria is not represented in the Museum collection). No. 23 is a didrachm of Hippostratus, showing either, Demeter, or a city deity, carrying the horn of plenty.

No. 24 is Apollo, from a chalkon of Apollodotus (given by Apollo) which with No. 26, a square chalkon of Menander, are selected as typical of the coins, which, as we know from Greek sources, remained current in India down to 200 A. D. at least. No. 25 is a typical coin of Azes, a contemporary of Hermæus, and king of the Punjab, it is selected, from many types of this king, as being the most artistic; on the reverse is a Poseidon (god of the sea) which occurs on only one other coin of the Græco-Bactrian series (Cabinet No. G, 8-36).

Following on with, No. 27, we get a rare coin of Epander, showing another treatment of the Indian bull; these with the three coins, Nos. 6, 10 and 11, and a series occurring in the copper coins of Menander, of (a) the camel, (b) the Indian lion (Cabinet No. G, 4-36), exhaust the typically Indian animals represented, neither of these, nor the very interesting coins, bearing a wheel (type of universal dominion according to Buddhist ideas) occur in good condition in the Museum collection. On a rare copper

coin of Agathokles, Electrotypes, Class I, No. 18, and Cabinet No. A, 1-14, is to be seen a figure of a nautch girl. The next coin No. 28 of Hyrkodes is shown as an example of the deterioration of art, even when compared with No. 25 or still more with No. 7. No. 29 is the double headed coin of Hermæus and his royal wife Kalliope, referred to previously, and No. 30 is a portrait of king Gondophares, a ruler of Eastern Afghanistan, shown, as by ancient tradition, a king of this name, is said to have martyred St. Thomas, the apostle of India. All that can be said, as to truth or falsity of this story, is, that the date of the king is about 50 A.D., and that in the legend, Gondophares' nephew is called Labdanes, which may easily be a corruption of Abdagases, a contemporary and related king. The next row is rather disconnected, but the first, No. 31, is a gold coin of Kanerkes, and is principally interesting as showing the big boots, fur cap and "postin" still worn in the Kabul Valley.

No. 32 is the reverse of another coin of this king showing Lakshmi and the bull, and No. 33 is a Buddhist coin of about 300 A.D. Nos. 34 and 35 are punched-marked coins, of far clearer and more legible character, than the usually occurring specimens; the elephant on No. 35 is supposed to refer to the ancient city of Taxila (now Shah-ki-deri near Hasan Abdal). This particular square punch-marked coin is probably of date about 50 A.D. as the elephant clearly shows traces of Greek's art. It is, however, interesting to notice that India, of all the countries subject to Greek influence, seems to have retained its national characteristics in coinage best, the square form, so often occurring, is exclusively Indian, and is, no doubt, due to imitation of the square and oblong punch-marked coins the Greeks found in circulation on their arrival, so also, the inscriptions in Greek and Kharoshthi on these coins are quite unusual, in no other case, did Greek kings condescend to employ their subject's language on their coins. It is unfortunate, that the Museum does not possess any specimens of the unique, and metallurgically very interesting nickel coinage of Agathokles and Pantaleon. Indian historians have reason to be grateful for this fact. The bilingual Greek and Kharoshthi coin inscriptions have been the "Rosetta stone" of Indian archæology, and it is not too much to say, that without these, as a starting point, Indian history from 30 B.C. to 400 A.D. would be a blank.

In conclusion, the visitor is recommended to look at the revolving frames, Classes, I, II and III, of electrotypes,

(supplied by the British Museum), which show exact reproductions of all typical coins, and may be consulted, to fill in the gaps of the Museum collection.

It may be as well to state, that coins of these series may be found, on enquiry, in nearly every old town of the Punjab. Such coins are usually of common types, and may be considered as likely to be genuine. Any person who wishes to collect Bactrian coins largely, and to buy the rare types from curiosity dealers, should realise that he is extremely likely to be deceived; forgery by casting, and, less commonly, by actual dies, is carried on extensively outside British India, and the dealers themselves are frequently deceived, to such an extent, that it may safely be said that hardly one coin in ten in their possession is genuine. A set of forger's dies and stamps may be seen in Case O.

In a hand-book of this character any description of the methods of distinction between false and genuine coins would be out of place. Only constant handling and examination will give any skill, and there is little doubt that, in the present state of the forger's art, the best expert is liable to be occasionally deceived.

It is extremely improbable that a new type of coin has ever been successfully forged. All false coins appear to represent imitations of genuine coins, which are either known, or will sooner or later come to light.

MUHAMMADAN COINS.

In cataloguing Muhammadan coins in the Museum, Mr. Rodgers has divided them into two classes, issued in two volumes namely, (a) Coins of the Moghal emperors of India, and (b) Miscellaneous Muhammadan coins. The same arrangement is followed here.

Coins of the Moghal Emperors of India.—These are 1,816 in number, and may be classified as follows:—

	Gold.	Silver.	Bronze or copper.
Bátár, 1525 A. D.	32	6
Humáyún, 1530 and 1555 A. D.	2	22	63
Kámrán	3	...
Mirza Sulaimán	1	...
Sher Sháh, 1539 A. D.	11	109
Islám Sháh, 1545 A. D.	12	91
Muhammad Shah, 1552 A. D.	2	28
Ibrahim Shah, 1554 A. D.	1

	Gold.	Silver.	Bronze or copper.
Sikandar Sháh, 1554 A.D.	...	...	3
Akbar, 1556 A.D.	13	296	284
Jahángír, 1605 A.D.	20	191	22
Sháh Jahán, 1628 A.D.	3	105	13
Murád Bakhsh, 1658 A.D.	...	2	...
Aurangzeb, 1658 A.D.	4	107	24
Sháh Alam I, 1707 A.D.	1	18	...
Jahándár Sháh, 1712 A.D.	...	9	...
Furrukh Siyar, 1713 A.D.	2	33	...
Rafi'a-ud-Daraját, 1719 A.D.	2	6	...
Rafi'a-ud-Daulat (Sháh Jahán II), 1719 A.D.	1	7	...
Nekosiyar, 1719 A.D.	...	2	...
Muhammad Sháh, 1719 A.D.	...	53	10
Muhammad Ibrahim, 1720 A.D.	...	1	...
Ahmad Sháh, 1748 A.D.	...	21	...
'Alamgír II, 1754 A.D.	...	18	5
Sháh Jahán III, 1759 A.D.	1	1	...
Sháh 'Alam II, 1759 A.D.	1	70	49
Bedár Bakht, 1788 A.D.	1	...	...
Akbar II, 1806 A.D.	2	19	10
Bahádur Sháh, 1837 A.D.	...	1	...
Unassigned	...	3	...

As the chief characteristic of the Greek coin is the beauty of its image, so the chief characteristic of the Muhammadan coin is its couplet. It need hardly be noted that the well known religious aversion of the Muhammadans to depicting the living form prevented the use of the profile of the reigning king being reproduced on Moghal coins, but the combination of letters making up the couplet frequently formed designs of great beauty. These lines are usually religious phrases, such as "The Truster in God the Gracious" or "Sultán of the Epoch and the Age, the Truster in the Assistance of the Compassionate."

A further interest in these coins lies in the fact that many of them bear the name of the town in which they were minted. This is of great assistance to both the historian and geographer. The Moghal empire was always fluctuating in extent. The coins are a gauge to that extent. When a place was in the hands of an emperor it issued coins in his name, when it ceased to be governed by him, the coins ceased. It is known that whenever a king conquered a town or province, he ordered coins to be struck there in his name, and with the name of the town on the coins to indicate where they were minted. The Moghal emperors most probably carried their mints along with them. This would not be a difficult matter. The die-sinker, the weigher, the actual striker, could all carry their tools with them. The same simple system exists in many of the

handicrafts of India to the present day. The metal workers' appliances and tools can be transported from one place and set up in another with the smallest amount of trouble. The portability of the Indian workshop is one of its striking features. Bábar had a mint in his camp, as also had his grandson Akbar, and they struck coins and put no city name on such issues. The importance of coins with dates and mint names, in determining facts in history, cannot therefore be under-estimated, and the great value of this collection lies in the help it gives in elucidating doubtful points in connection with the reigns of the Moghal emperors.

MISCELLANEOUS MUHAMMADAN COINS.

These are arranged in the cabinets as follows :—

Coins of the Khalifás—	Sultáns of Gujrát.
(a) Amáwí Khalifás.	Bahmani Coins.
(b) Abbásí Khalifás.	South India Muhammadan
Silver Sind Coins.	Coins.
Sámání Coins.	The family of Taimúr.
Hindú Kings of Kábul.	Coins of the line of
	Shebání.
Sultáns of Ghaznih.	Coins of Chaghtai Moghals.
King of Bámián.	Kháns of the Golden
	Horde.
Sultáns of Delhi.	Persian Coins.
Bengal Sultáns.	Durrání and Afghán Coins.
Sultáns of Kashmír.	Lucknow Coins.
Jaunpur.	Baháwalpur Coins.
Sultáns of Malwá.	

The following details concerning these coins may be of interest :—

Coins of the Khalifas.—There are over 50 of these in the collection. There is no one coin that is very rare. The first one was struck in the year 80 A.H. (699 A.D.) ; the last one in 296 A.H. (908 A.D.). They show some of the changes which took place in the coinage of the Khalifás. They are, however, only specimens ; they do not lay claim to be a series.

Sind Coins (Silver).—A large number of these are in the cabinets ; probably no other collection has so many coins or so many varieties. The names on them are understood to be those of the Muhammadan governors of Sind

In the first and second centuries of the Muhammadan era. They mostly came from Kandáhár.

Samaní Coins.—These, like the coins of the Khalifás, are merely specimens of the coinage of the Sámání kings.

Hindu Kings of Kabul.—A numerous collection. One king, Bhima Deva, is, however, not represented.

Sultans of Ghaznih.—These are in great variety. Few, however, can lay claim to great rarity, or to being unique. The coins of Ibráhím are numerous and interesting.

King of Bamian.—Two coins of Baha-ud-dín, said to be exceedingly rare.

Sultans of Delhi.—This is an important section of the collection and contains many coins. They demonstrate what money was in use among the people of India for three-and-a-quarter centuries. Gold was scarce; silver was far from common, mixed or billion coins, and copper coins, were those in the hands of the people. How bargains were made in the "billion" coins it is difficult to conceive, seeing that no two coins seem to have copper and silver in the same proportions. There were immense numbers of small copper coins in use for small daily purchases. The wants of the people during this period were evidently studied.

Sultans of Bengal.—Only a very few in the collection.

Sultans of Kashmir.—Fairly well represented.

Jaunpur.—A number of copper coins with dates, all about A.H. 841 (A.D. 1437).

Malwa, Gujrat and the Bahmani dynasty.—A few specimens only.

South India Muhammadan Coins.—Several specimens, some of the kings' names on these coins are unknown to history.

Coins of "The Family of Taimur" and "Line of Shebani."—A few specimens of each.

Coins of "Chaghtai Moghals" and "Khans of the Golden Horde."—A few specimens of each.

Persian Coins.—Some rare specimens of Ismail Sháh and Tahmasp I, and of Nádír Sháh. Several of these coins are said not to be found in any other collection.

Durrani and Afghan Coins.—A good collection of gold, silver and copper coins.

Lucknow Coins.—A few specimens only, remarkable for their bombastic poetry. The worse the kings were, the more fulsome was the flattery heaped on them.

Bahawalpur Coins.—A small series in silver and copper. They give but little information, as no rulers' names are on them. They reveal however the names of three mint towns, Baháwalpur, Khánpur and Ahmadpur.

MISCELLANEOUS COINS.

These consist of the following :—

Sikh Coins.

Mahárájás of Kashmír.

Mahárájás of Kángra.

Mediæval Indian Coins.

Maliks of Seistán.

Seistán or Nimroz Coins.

Turkistán Coins.

Central Asian Coins.

Miscellaneous Muham-
madan Silver Coins.

Miscellaneous old Cop-
per Muhammadan
Coins.

Baluchistán Coins.

Bhopál Coins.

Bhuj Coins.

Chamba Coins.

Garhwál Coins.

Indore Coins.

Kashmír and Jammu.

Mysore Coins.

Nepál Coins.

Udayapur Coins.

Rupees of Native States.

Copper coins of Native
States.

Miscellaneous Indian Cop-
per Coins.

Unassigned Bronze Indian
Coins.

Miscellaneous Copper Asi-
atic Coins.

East India Company.

Straits Settlements.

Coins of South India.

Old Ceylon Coins.

Coins of Ceylon.

Danish Indian Coins.

Dutch East India Coins.

Miscellaneous Asiatic
Silver Coins.

Autonomous Coins—

Kábul.

Pesháwar.

Deraját.

Kandáhár.

Shikárpur.

Herát.

Hissár.

Bukhárá.

Autonomus Coins—

concluded—

Balkh.

Ghaznih.

Kirmán.

Khwárizm.

Tibetan Coins.

Unassigned old Copper

Muhmamadan Coins.

English Coins.

Miscellaneous English
Copper.

Russian Coins.

Turkish Coins.

Miscellaneous European
Silver.Miscellaneous European
Copper.

Miscellaneous Copper.

American Coins.

Commemoration Medals.

Religious Medals.

Tickets.

Weights.

Copper Tokens.

Card Markers.

Advertisements.

This list shows that these coins are such as could not well be classified in the preceding divisions. They are of a most miscellaneous description, and chiefly represent the old things of the type met with in the bazárs of the Punjab. Some however form interesting series, such as the coins of the Sikhs and the old Mahárájás of Kashmír and Kángra. The coins of Nímroz which is another name for Seistán, are also noteworthy. Nímroz is now a desert. In olden times it was densely inhabited, as the ruined cities now found there bear witness. Noteworthy also are the coins from Baluchistán, Bhopál, Bhuj, Baroda, Chambá, Garhwál, Indore, Kashmír and Jammu, Mysore, Nepál, Kuch Behár, Udayapur and Navanagar, in all of which there is something of interest. They are all modern. The set of East India Company coins offers nothing worthy of note except its legends. Two of these however are interesting as they were never circulated, being trial pieces. The Danish copper coins and Dutch East Indian coins deal with the currencies of Denmark and Holland in the East.

The English coins in the collection were all found in Northern India and the Punjab. They show how English currency has wandered all over India. Coins from Russia, Turkey, and other European countries nearer to India than England, are to be seen both in silver and copper.

There are also some medals of interest and some "Tokens," "Tickets," "Weights," &c.

HISTORICAL NOTE.

Plate XIII illustrates mainly the series of Muhammadan coins contained in the Museum collection. With regard to this reproduction Mr. Philip Parker has kindly contributed the following note :—

The series opens with a dīnār of one of the Khalífás of

388—421 A.H.

998—1030 A.D.

Baghdád. No. 2 is a coin of Muhalib, of Sassanian type, but showing the inscription " Bismillah " overstruck. No. 3 is a coin of the renowned conqueror Mahmúd of Ghaznih (no coins of the earlier Muhammadan dynasties of Sind founded by the ill-fated

607—633 A.H.

1210—1236 A.D.

Muhammad bin Kásim are in the Museum, though it is not improbable that some of the Khalífa's coins in the Museum were struck in Sind). No. 4 is a coin of Shams-ud-dīn Altamash, one of the early Muhammadan slave kings of Delhi and best known as the finisher of the Qutab Minár. Shams-ud-dīn Altamash struck the earliest Indian coins of purely Arabic

634—637 A.H.

1236—1239 A.D.

type though the Indian standard is adhered to. No. 5 is a copper coin of his daughter Razia, a Muhammadan queen of Delhi, one of the three women who have been acknowledged as queens of Muhammadan states in their own right and until our late Queen-Empress, the only queen who bore rule over India. Of Raziyat-ud-dīn the historian says " She had all kingly qualities except sex, and this exception made all her virtues of no

785—762 A.H.

1324—1351 A.D.

952—959 A.H.

1545—1552 A.D.

effect in the eyes of men ; may God have mercy upon her." No. 6 is a coin of the ferocious tyrant Muhammad bin Tughlak (" the prince of Moneyers"), and No. 7 is a coin of Islám Sháh Súri, younger

son of Sher Sháh, who was perhaps the most powerful of all

Muhammadan rulers of India before the great Moghal emperors. The Sanskrit inscription Sri Islám Sháhi is copied from the coins of Sher Sháh who first of Muhammadan princes realised the necessity of a bilingual coinage. No. 8* is a coin of Bábar, the founder of the Moghal dynasty, No. 9† of his unlucky son Humáyún, and No. 10 ‡ of Humáyún's

* { 932—937 A.H.
1525—1530 A.D.

+ { 937—946 A.H.
1530—1539 A.D.

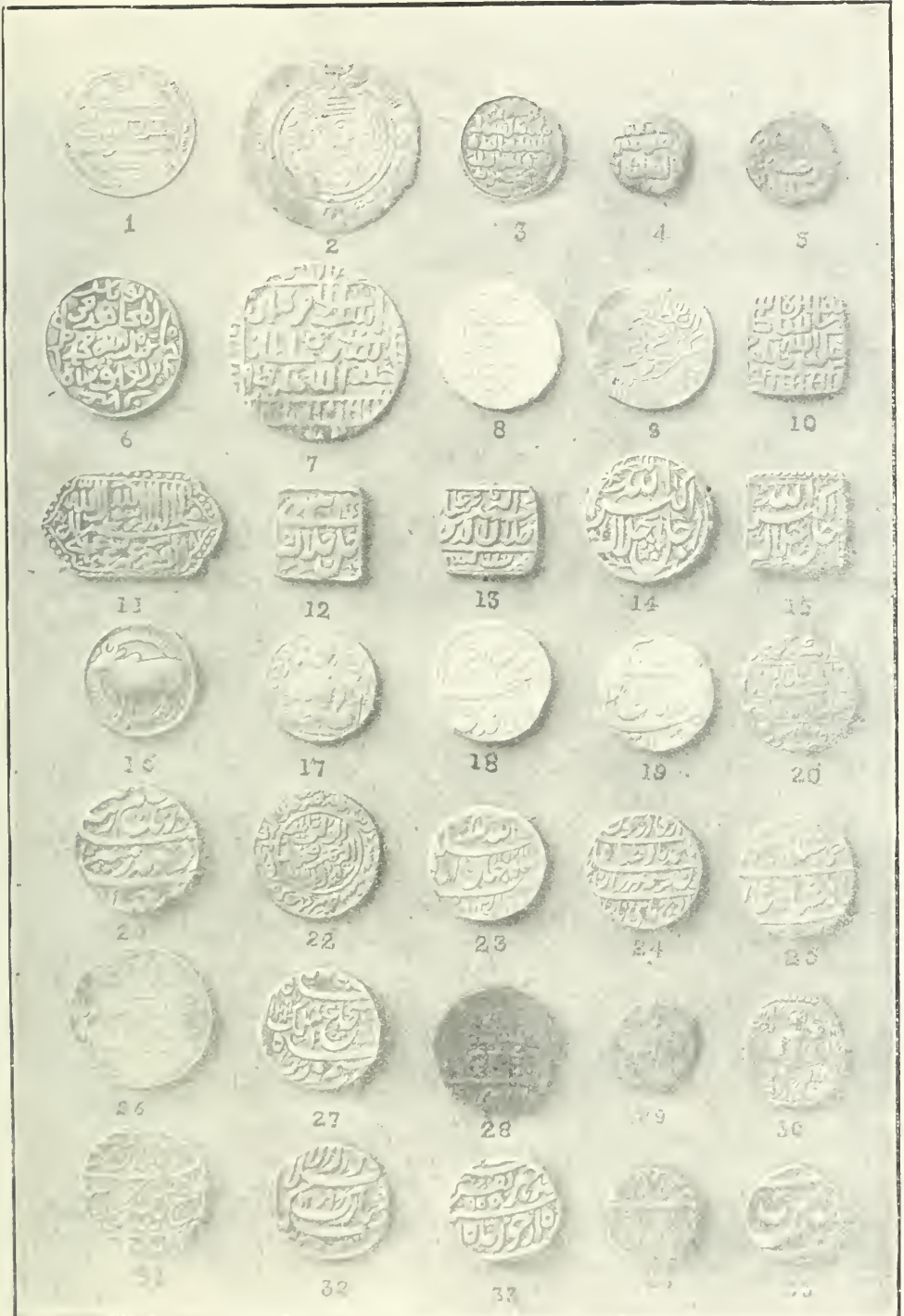
+ { 963—964 A.H.
1555—1556 A.D.

++ { 946—952 A.H.
1539—1545 A.D.

rival and conqueror Sher Sháh Súri struck when emperor of Delhi.

We now enter on the series of coins of the Moghal emperors. Specimens have been selected from the numerous examples in the Museum with a view to illustrate the

PLATE XIII.



Coins (mostly Mohammedan) selected from the Museum collection.

beautiful results attainable by Muhammadan artists restricted to the limits of the Arabic alphabet. It is not too much to say that some of these coins in their beauty rival the highest efforts of the Greek die-sinkers (especially Nos. 14, 15, 18, 22, 25, 31). Nos. 11 to 15 are all coins of Akbar. No. 11 is a curiously shaped mohar. It is doubtful whether this was ever really current coin. It probably forms one of the tokens distributed by the Emperors on days of festivity. Nos. 12, 14 and 15 are examples of Akbar's "impious" coinage; in place of the usual Muhammadan confession of faith which in its many varieties of lettering may be recognised on every other coin, the Kalimah, لا اله الا الله محمد رسول الله (there is no God, but the one God and Muhammad was the Prophet of God), it bears اكبر الله جل جلاله which, due to a happy ambiguity of the Arabic character, may be read as "God is the greatest, may His brightness shine forth" or "Akbar is God, &c." No. 13 is an ordinary coin of Akbar struck in Kashmir. It is as well to state that examples of nearly every variety of coin issued by the Great Moghals were struck at Lahore and exist in the Museum. In selecting for this plate it was thought best to choose perfect coins that would photograph well, otherwise a plate of Lahore coins alone could have been easily selected.

No. 16 is one of Jahángír's gold mohars showing the signs of the Zodiac; in this case the bull is depicted (a complete set of the 12 signs may be seen in class V of the electrotypes). No. 17 is a portrait of the same emperor with a wine cup. To judge this emperor and several others by their own memoirs, it would be possible to assert that their habits were convivial to an unusual degree. No. 18 is a specimen of his ordinary coinage. No. 19 is a coin of Jahángír bearing the name of Núrjahan and is shown as being the Muhammadan equivalent of the double headed Greek coin shown on Plate I.

No. 20 is a mohar of Sháh Jahán struck at Lahore and bearing a very usual Muhammadan inscription the "attributes of the four Khalífás," Hazrat Osmán, Hazrat Ali, Hazrat Abu Bakar and Hazrat Umar,

1037—1068 A.H.
1628—1658 A.D.

These attributes are:—

the justice of Umar عدل عمر
the truth of Abu Bakar و بصدق ابى بكر
the meekness of Osmán و هارزم عثمان
the wisdom of Ali و علم على

1068—1114 A.H.1658—1707 A.D.

No. 21 is a coin of the Emperor Aurangzeb, dated 1109 A.H.

No. 22 is a gold coin of Muhammad bin Tughlak. No.

23 is a coin of the Emperor Nádir Sháh,

dated 1152 A.H. No. 24 is a coin of

1151—1160 A.H.1738—1747 A.D.

the conqueror Ahmad Sháh Durráni who sacked Delhi in 1756. No. 25

ditto of his contemporary, Ahmad Sháh Bahádur.

No. 26 shows the entry of the future

rulers of India on the series, being a

coin bearing the name of Sháh Alam II,

but struck by the Hon'ble East India

Company at Murshidabad, and No. 27 finishes the Muham-
madan series with a coin of Shuja-ul-Mulk, king of Kábul.

Nos. 28—30 are old Hindu coins shown here as samples of the Native Indian coinage. They are,—No. 28 Chambá coin, No. 29 bull and horseman type of the coins of the Mahárájás of Kángra, and No. 30 Indian coin of Ganggeya Deva of Chedi. No. 31 a Sikh coin of Mahárája Ranjít Singh.

Nos. 32—35 are coins of the modern States of Baháwalpur, Maler Kotla and Chambá.

INSCRIPTIONS

ON THE

COINS ILLUSTRATED IN PLATE XIII.

1. Khalifa Muhammad bin Yahya J'afar—

و wa

محمد رسول الماء..... الامير محمد بن
 اميرال و سيدي و لايت محمد بن
 يحيى جعفر—

Muhammad Rasúl-lil-láh.....
 alamír Muhammad bin Amír-
 ul-momnín Walayat Mu-
 hammad bin Yáhyá Jáfar.

2. Sassanian Coin of Muhalib—

With بسم الله struck over.

3. Mahmud of Ghaznih—

الله محمد رسول الله يمين الدوله و
 امين الملة محمد و—

Alláh Muhammad Rasúl-lil-láh
 Yamín-ud-daulá wa Amín-ul-
 millat Mahmúd.

4. Shams-ud-din Altamash—

— السلطان (الاعظم التمش السلطان) As Sultán-ul-'azam Altamash
 as Sultán.

5. Razia Begam—

— السلطان الاعظم رضي الدنيا والدين As Sultánul-'azam Razi ud-
 duniá waddín.

6. Muhammad bin Tughlak—

ابوبكر

Abubakar.

المجاهد في سبيل الله محمد بن تغلق شاه عثمان	Umar.	Almajáhid fi Sabíl lilláh Muhammad bin Tughlak Sháh. 'Osmán.	Ali.
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7. Islam Shah Suri—

إسلام شاه ابن شيرشا سلطان خلد الله
 ملكه ٩٥٩—

Islám Sháh ibn-i-Sher Sháh
 Sultán-Khaladullah Mulkhú
 959.

श्री इमलाम शाह

(In Nágrí) Shri Islám Sháh.

8. Babar.

ظهیر الدین - محمد بابر غازی
 Zahír-ud-dín Muhammad Bábar
 Ghází.

9. Humayun—

(In area.)

محمد همايون غازي

Muhammad Humáyún Ghází,

(Above.)

السلطان الاعظم والخاقان

as Sultánul-'azam wal khá-qán.

(To right)

المكرم

ul Mukarram,

(To left.)

خلد الله

Khaladullah.

(Below.)

تعليق ملكه و سلطانه ضرب دهلي-

Ta álí Mulk hú wa Sultán-hú
Zarb Delhí.

10. Sher Shah Suri—

السلطان شير شاه خلد الله ملكه-

as Sultán Sher Sháh Khalad-
ullah Mulk hú.

श्री शेर सही

(In Nágrí) Shri Ser Sahi.

11. Akbar—

لا اله الا الله رسول الله محمد ابوبكر
عمر عثمان على ٩٨١-Kalimá, with the names of
the four companions of
Muhammad.

12. Akbar—

٣٣ الهى جل جلاله-

33 Iláhi Jalla-Jalalu-hu

13. Akbar—

محمد اكبر بادشاه غازي جلال الدين
ضرب كشمير ٩٩٩-Muhammad Akbar Bádsháh
Ghází Jalál-ud-dín Zarb
Kashmír 999.

14. Akbar—

اكبر الهى-

Akbar alláh.

جل جلاله-

Jalla-Jalalu-hu.

15. Akbar—

اكبر الهى-

Akbar alláh.

جل جلاله-

Jalla-Jalalu-hu.

16. Jahangir—

Bull.

17. Jahangir—

شبیہ حضرت شاہ جهانگیر قفا بر سکہ
زد کرد تصویر-

With wine cup.

Shabih Hazrat Sháh Jahán-
gír Qazá bar Sikká zad kard
taswír.

“The fates have made on
this gold coin appear the
likeness of his majesty
King Jahángír.”

18. Jahangir—

نورالدین جهانگیر شاه اکبر شاه-

Núr-ud-dín Jahángír Sháh
Akbar Sháh.

19. Nur Jahan Jahangir—

زنام نور جهان بادشاه بیگم زد-

Zenám-i-Núr Jahán Bádsháh
Begam zad.

Struck in the name of Núr
Jahán Bádsháh Begam.

20. Shah Jahan—

(In square in 2 lines.)

شاه جهان بادشاه غازی-

Sháh Jahán Bádsháh Gházi.

(In margin in 4 parts.)

قران ثانی-

Qirán Sáni,

محمد صاحب-

Muhammad Sáhíb.

شهاب الدین-

Shaháb-ud-dín.

ضرب لاهور ۱۷-

Zarb Lahore 17.

21. Aurangzeb—

سکہ زد در جهان چو بدر منیر
شاه اورنگ زیب عالمگیر ۱۱۰۹-

Sikká zad dar Jahán cho
badar-i-munír Sháh Au-
rangzeb 'Alamgír 1109.

“The Emperor Aurangzeb
'Alamgír struck coins in
the world like the bright
full moon 1109.”

22. Muhammad bin Tughlaq—

الروائق بتأيد الرحمن محمد شاه
السلطان-

(Margin.)

ضرب هذا الدنيا همضرة دهلي سنة
هشت وعشرين و سعمایه-

23. Nadir Shah—

ضرب دارلخلافه شاه جهان آباد خلد
الله ملكه ۱۱۵۲-

24. Ahmad Shah Durrani—

(حكم شد) از قادر بیچون باحمد
بادشاه سكه زن برسیم وز اوج ماهی
تا بماء ۱۱۷۵-

25. Ahmad Shah Bahadur—

احمدشاه بهادر ۱۱۶۱ بادشاه غازی-

26. Shah-'alam II—

سكه زد بر هفت کشور سایه فضل الله
حامي دين محمدشاه عالم بادشاه

27. Shuja-ul-Mulk—

سكه زد از فضل حق بر سیم وز
شاه شجاع الملك شاه بحر و بو

Al wásaq Batáíd dur rahmán
Muhammad Sháh as Sul-
tán.

Zarb házá adduniá hamzara
Delhi san hasht o ashрін
o s'amayah.

Zarb dárul Khiláfát Sháh
Jahánábád Khaladullah
Mulk hú 1152.

Hukam shud az Qádir-i-
bechún bá Ahmad-Bádsháh
Sikká zan bar Sím-o-Zar
az Auj-i-máhí tá bamáh
1175.

God the Almighty ordered
Ahmad Bádsháh to strike
gold and silver coins from
"fish to moon," *i.e.*, from
earth to sky.

Ahmad Sháh Bahádur 1161
Bádsháh Gházi.

Sikká zad bar haft kishwar
sáya-i-Fazl Allah Hámi-i-
dín-i-Muhammad Sháh-i-
Alam bádsháh.

"The Shadow of the divine
favour, the defender of
the religion of Muhammad,
Sháh 'Alam, the Emperor,
put (his) stamp on the
seven climes."

Sikká zad as fazl-i-haq bar
sím-o-zar, Sháh Shujá-'ul-
mulk Sháh-i-bahr-o-bar.

By the grace of God the king
Shujá-ul-mulk, Emperor
of land and water, struck
coins on silver and gold.

28. Chamba Coin—

श्री लक्ष्मी नदाय

Shri lakshamí saháy (in Nágri).

29. Bull and horseman type.

30. Kadara Coin—

(Female seated on throne, holds cornucopiæ in left hand and in right a wreath as on Gupta coins. To left a monogram, not well defined.)

31. Sikh Coin—

ست تیغ نانک و اہپ ست از
 فتیم فضل گویند سنگہ سچاشاہان
 صاحب سکہ زد بیر سیم و زر

Sat tegh Nának wahib sat
 as fateh fazl Gobind Singh
 sachá Sháhán Sáhíb sikká
 zad bar sím-o-zár.

32. Bahawalpur Coin—

سکہ دارالاسلام مبارک ۱۲۷۹-

Sikká-i-dárul Islám mubárik
1279.

33. Afghan Coin—

Sháh Núr-ud-dín—

تاوند بر چہرہ نقش سکہ نیمورشاہ
 چرخ مے آرد طلا و نقرہ از خورشید
 ماہ ۹۵۵-

Tá zanad bar Chehráh naqsh
 Sikká-i-Taímúr Sháh
 Charkh me árad tilá-o
 nuqráh az khurshid mah 955.

In order to enable Táímúr
 Sháh to stamp coins, the
 heavens bring gold and
 silver from the sun and
 moon.

34. Maler Kotla—

(Portion of couplet on the coins of Ahmad Sháh Dur-rani.)

35. Patiala—

(Portion of couplet on the coins of Ahmad Sháh Dur-ráni).

ANTIQUE JEWELLERY.

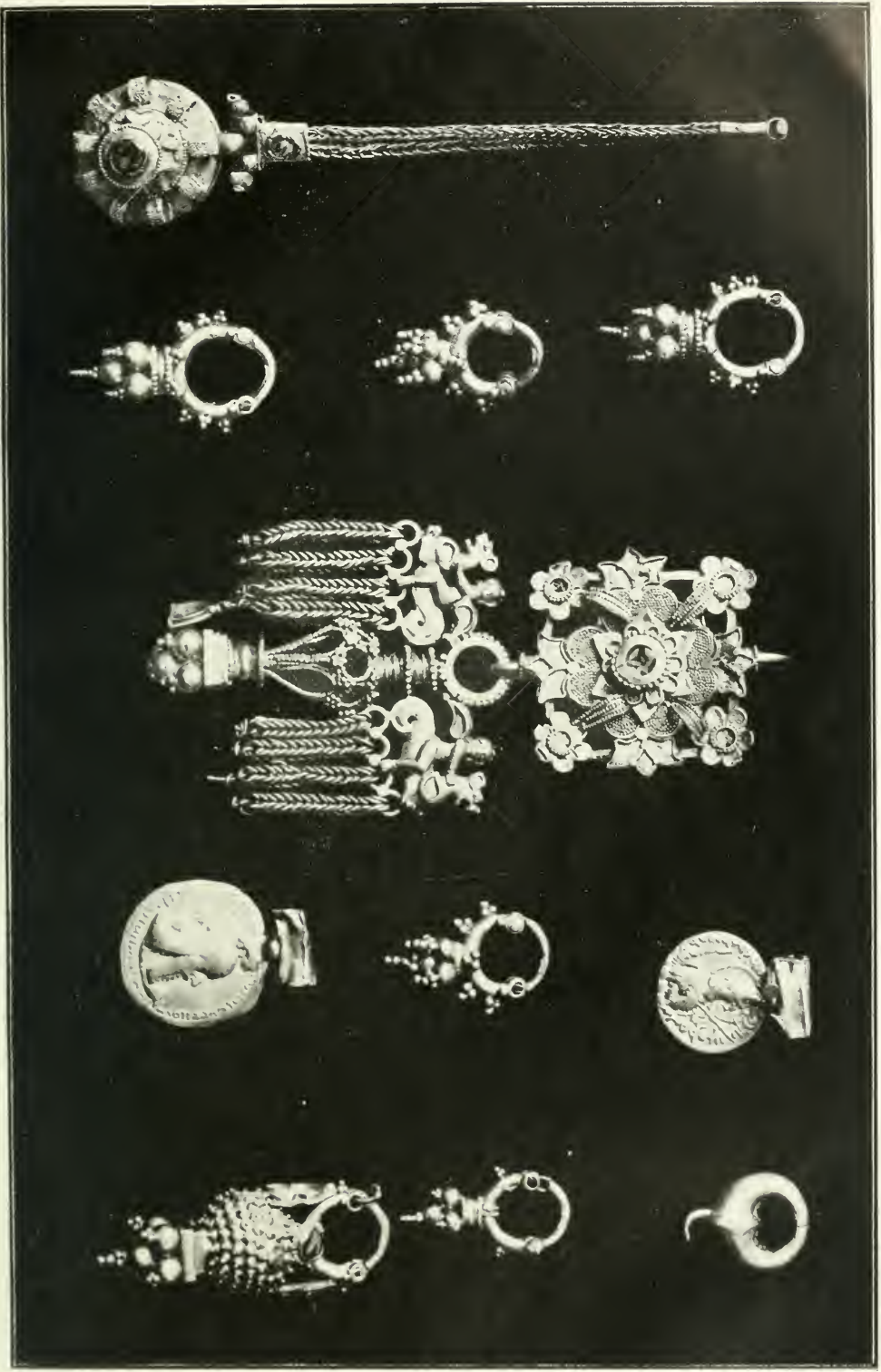
In Case N will be observed a small but very select collection of Buddhist gold jewellery, which is believed to be contemporary with the Gandhāra sculptures. This jewellery has been most carefully described by Mr. J. H. Marshall, Director-General of Archæology, in the annual report of 1902-03 of the Archæological Survey of India, and the following account is abbreviated from Mr. Marshall's description of these interesting relics :—

Find spot.—Nos. 1, 2, 3, 6, 7, 8, 10, 11, 12, 14, 15, 16 and 18 belong to a find made some years ago at Tordher, a village not far from the Indus in the Yúsufzai District of the Frontier Province. The amount of treasure recovered was said to be very considerable, but most of the objects were appropriated by the villagers on the spot, and many of them, no doubt, found their way, as generally happens, to the melting pot of the local goldsmiths. It is due to the energetic action of Sir Harold Deane that the thirteen pieces referred to were recovered from the peasants and afterwards placed in the Museum. There is every evidence to show that the whole find came from the relic chamber of some "stúpa" which once existed in the spot around which the comparatively modern village of Tordher has grown up.

The remaining pieces (Nos. 4, 5, 9 and 13) were acquired from a dealer at Ráwalpindi in 1903, who stated that they came from the neighbourhood of the ancient Taxila. This however is considered extremely unlikely, as they are generally thought to have come from the same stock as the Tordher jewellery. The remarkable similarity of the workmanship, together with corresponding peculiarities in both style and technique, are sufficient to justify the two collections being treated as both of the same origin. There is little doubt they are approximately of the same date, and all may be designated as of Buddhist design and workmanship.

Principal characteristics.—The most striking specimens are the two massive pendants, Nos. 9 and 13, a close study of which will reveal much that is interesting. The greater part of the work is gold filigree, and there are signs that all the vacant hollows were receptacles for precious stones or enamelling.

The lower half of each of these ornaments consists of a fanciful design, on either side of which is an infant Eros riding on a winged sea-lion, with four chains and



bells suspended beneath him. These erotes and sea-monsters appear to have been cast in a mould, and afterwards chased; the hair of the boys is very carefully worked, and falls on their shoulders in a narrow row of ringlets. This conception may be compared with the large gold plaque exhibited in the same case, which is a copy of a relic discovered on the northern bank of the Oxus in ancient Persia.

The round medallion hanging from a chain (No. 2) is particularly interesting as being in the form of a "stúpa." The top is crowned with a carbuncle, around which are six heart-shaped "cloisons" of garnets and lapis lazuli alternately disposed.

With the exception of Nos. 6, 7 and 8, the remaining pieces are evidently earrings, the rich effect of which is mainly obtained by decorating the surface of the metal with what are technically known as "granules".

Date.—Nos. 6, 7 and 8 have each a gold coin attached to them. The coin in No. 6 belongs to the Kusána king Huviska, whose kingdom comprised the whole of North West India and the Kabul Valley, and whose reign is generally placed in the second century A.D. No. 7 is a finger ring, and the coin is of Vasudeva, who is usually regarded as a successor of Huviska. The third coin, No. 8, belongs to Ardashiri Babagan, the founder of the Sassanian dynasty in Persia, whose empire is asserted to have extended as far as the Indus, and whose reign is assigned to the years between 226 and 238 B.C.

The presence of these three coins is important as furnishing evidence for the probable date of the jewellery, but this evidence is not conclusive, since we have no knowledge of the circumstances in which they were discovered, and it is conceivable that the coins may form part of a later deposit in the stúpa than the rest of the jewellery; or that many of the objects may long have been in use—perhaps as treasured heirlooms—when they were deposited in the stúpa; an hypothesis to which some colour is given by the marks of constant wear on the gold; or, on the other hand, the rest of the jewellery may be later than the coins. But, in the absence of other evidence, it will be as well to assign it provisionally to a slightly later date than the most recent of the coins, *i.e.*, to about the middle of the third century A.D.

Technique.—With regard to the main features of technique or design which the majority of these ornaments have in common, the most striking point is the method of

ornamenting the various parts of the article with fine granules. The existence of this form of decoration on these examples is of peculiar significance, inasmuch as the art of granulating was a favourite one among the ancient gold workers of the countries bordering on the Eastern Mediterranean, and the process employed being at once ingenious and extremely laborious, it is unlikely that its discovery was made independently in these countries and in India. That the art of granulating gold was not originally borrowed by peoples of the West from India seems fairly well established, by the number, as well as the extreme antiquity, of some of the granulated ornaments discovered in Egypt, Greece and the neighbouring countries, many characteristic specimens of which are to be seen in the Museums of Europe. From the Eastern Mediterranean comes a long list of examples of this granulated work belonging to the historic and pre-historic epochs, and it cannot be far wrong to consider it indigenous to that region. It follows therefore that it must have been imported into India from those countries, and, in view of the obviously Western character of the winged erotes riding on sea-lions it seems reasonable to suppose that the art was introduced into Northern India at a time when the influences of Western Asia were imprinting themselves so deeply on the coinage, gem-engraving, architecture and sculpture of the Gandhára country. A curious point however in connection with this, is, that although some of the representations of jewellery which are to be found carved in such profusion on many of the Gandhára figures bear some resemblance to portions of the Tordher find, the general appearance and design of these sculptured reproductions is not of the same character as the gold originals now being described. The reason for this is difficult to find, and it would be an interesting study to analyse the ornaments of the Gandhára figures, and to endeavour to discover their prototypes from amongst the various historic styles of jewellery that flourished previous to this period of the world's history.

Another noticeable feature of this jewellery is the incrustation of gems. If the art of granulating is a Western one, it is certain that the art of incrusting is of Eastern origin, and that it was not generally known in the Mediterranean area until the Græco-Macedonian period, when the conquests of Alexander had opened up the Orient. The art is a particularly ancient one in India, being practised in very early times. It obtained a great reputation during the Moghul

period and is still carried on to a lesser degree at the present day.

To sum up briefly, the influences traceable in the designs and technique of these articles of jewellery, the seemingly Western features which they exhibit—apart from the Western character of the coin devices—are the erotes riding on sea-lions, the granulated decoration, and the clusters of gold drops; while the Eastern and Indian elements are discernible in the incrustate gems, the pendant chains and bells, and the stúpa-like design of the medallion, No. 2. The hybrid character of these ornaments and a comparison between them and analogous ornaments of the pre-Christian era from Asia Minor, point to their being the outcome of that widely diffused cosmopolitan art of Western Asia which was chiefly developed from the fusion of Hellenic and oriental influences in the fourth and third centuries B. C., and which gradually permeated eastward and was assimilated at a later date into the Buddhist art of Northern India.

PRINCIPAL SPECIMENS OF ANTIQUE JEWELLERY.

CASE NO. N—

No. 2.—Round medallion with chain in the form of a “stúpa.” Found at Tordher, Yúsufzai District, Frontier Province.

No 11.—Gold ear-ring decorated with granules. Found at Tordher, Yúsufzai District, Frontier Province.

Nos. 9 and 13.—Pair of massive gold pendants said to have been obtained from the neighbourhood of Taxila (Sháh-kí-dheri near Ráwalpindi).

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